

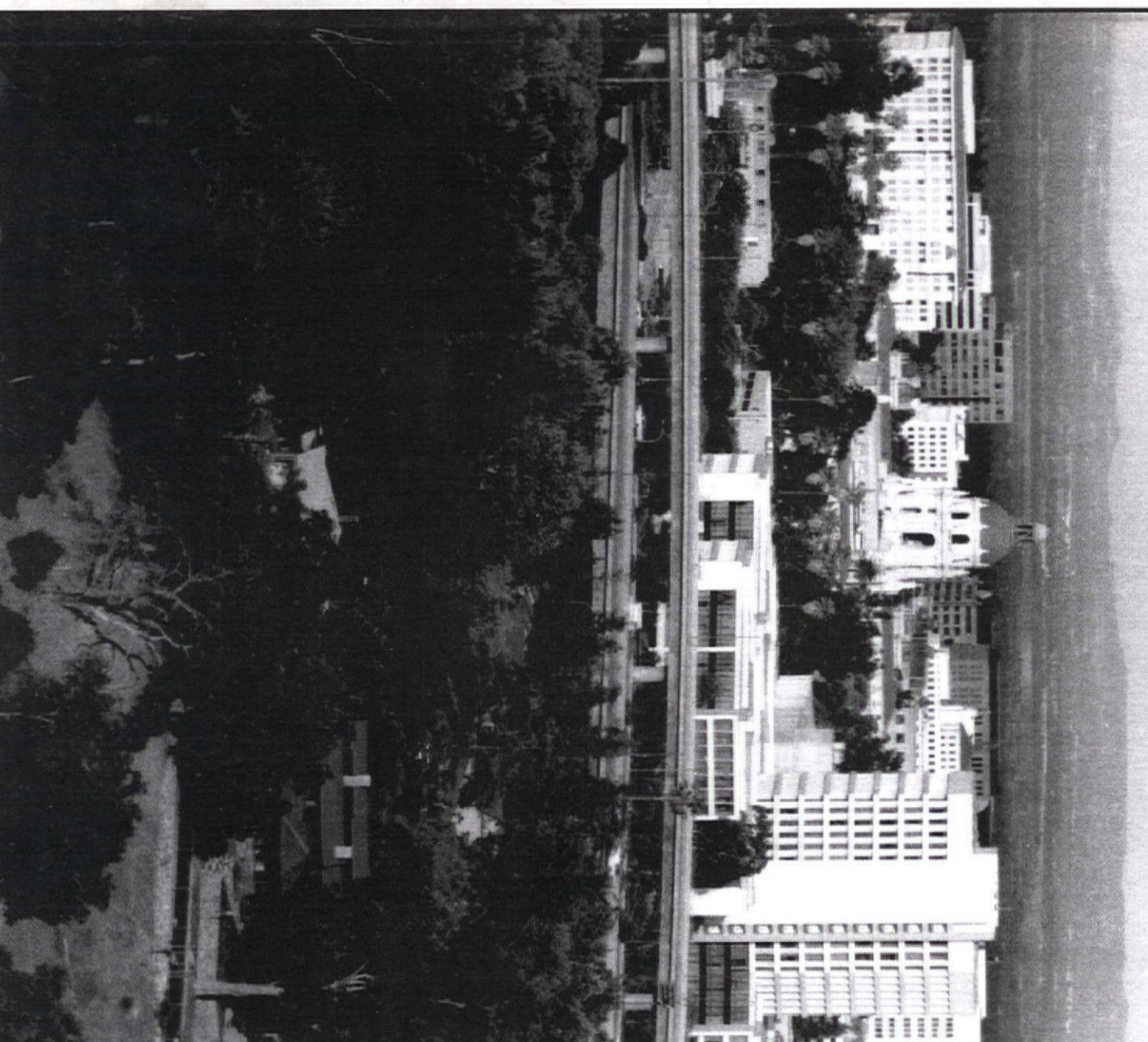
September 1993

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L.A. Architect

Special issue: Learning from Pasadena . . . Homeless USA try high-tech domes

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Chapter,
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California
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\$4.00



Looking East toward
Pasadena, with City
Hall in the center, in
the foreground is
the Arroyo Seco,
separated from the
city by the 210
freeway slashing
through. See inside
for feature on
Pasadena - then and
now. Photograph by
Tavo Olmos. Positive
Image.

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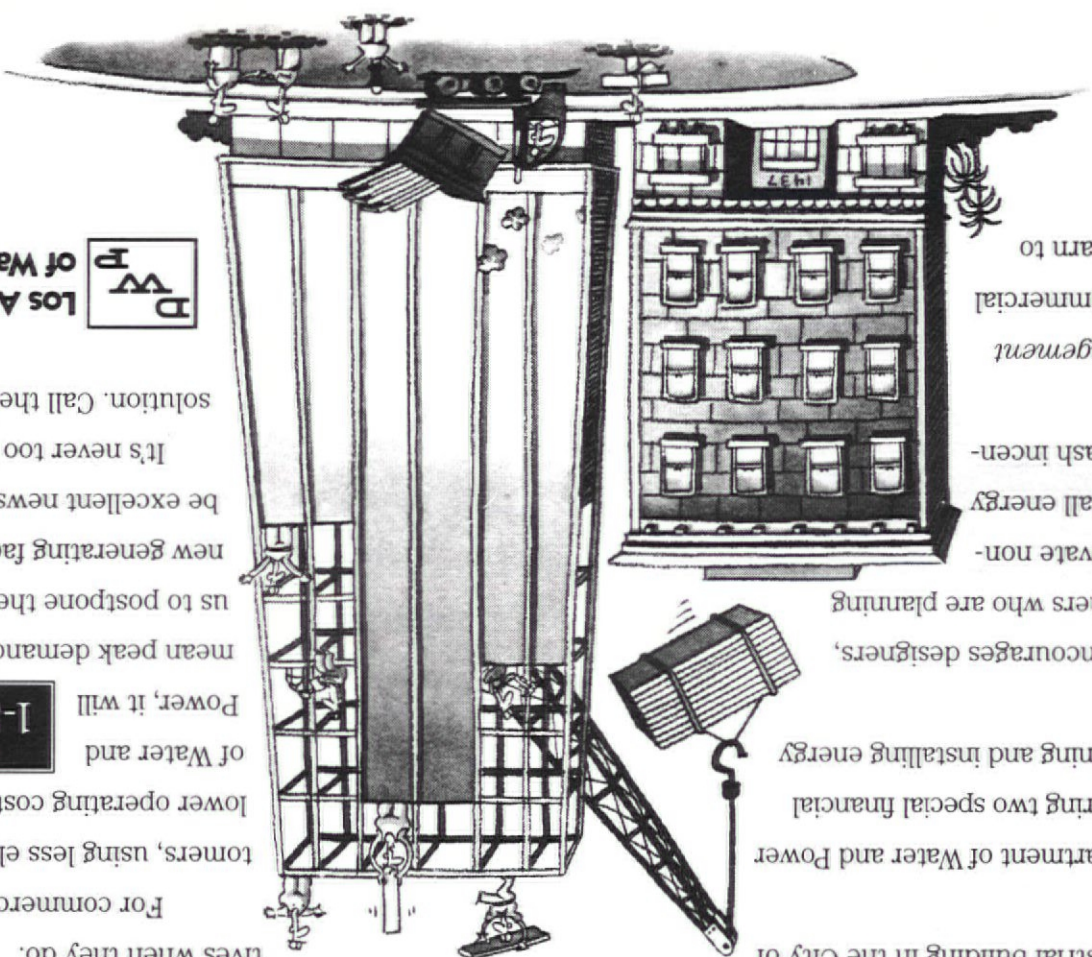
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of Water and Power
Los Angeles Department



Calendar

Charity sale of architects drawings at SCI-Arc . .



September 1

AIA/LA Young Architects Forum 6:30pm.

September 2

AIA/LA Urban Design Group Chapter Office 6:30 p.m.
Young Architects Exhibit: 12: A Presentation of Ideas and Architecture
 GALERIE GALERIE
 8182 Sunset Blvd., Studio 205, Hollywood. For one week, then another location. Call Monique at (350) 550-1210.

September 7

AIA/LA Coalition Chapter Office, 8:30 a.m.

September 8

AIA/LA LA Architect 7:30am.
 AIA/LA Associates 6:30pm.

September 11

Exhibition "Building, Art, and Text: The Los Angeles Central Library" Presented by The Getty Center for the History of Art and Humanities, in observation of the Oct. 3 reopening of the Los Angeles Public Library's historic main building, architectural drawings, historic photographs, cartoons for murals, and three dimensional artifacts from the building, at Getty Center for the History of art and Humanities, 7th floor gallery, Santa Monica, M-F 8:30am-5:30pm, Sat. 10:00am-5:00pm, free, through December 18, info: 310/458-9811 ext. 4177.

September 12

House Tour, West-Side

September 13

Presentation
 Women/Design/Theory presentation & discussion featuring Sigrid Miller Pollin, Julie Oakes, & Sylvia Lavin, co sponsors: Association for Women in Architecture & LA Forum for Architecture and Urban Design, at Shindler House, W. Hollywood, 8:00pm, \$7 non-members, members free, 213/852-7145.

September 14

Assoc. Board, Chapter Office 6:30 p.m.

September 15

AIA/LA Board Mtng, Chapter Office, 5:30 p.m.
 AIA/LA Interiors

September 18

AIA/LA Health Committee Tour
 AIA/LA Assoc., Sandcastle

Competition, Will Rogers State Beach, 10 - 3 p.m.
Exhibition/Sale International Architectural Exhibition and Sale to benefit The Foundation of SCI-Arc, Hosted by the Southern California Institute of Architecture, signed original drawings and limited edition prints donated by renowned architects (sketch by Robert Venturi above) from around the world, Preview Brunch opening the event on Sept. 18, 310/305-1474.

September 19

Event Sunday Social to Benefit Pasadena's 1908 Landmark Gamble House 2:30pm, at The Gamble House, Pasadena, \$100, info: (818) 793-3334

September 20

Presentation
 Women/Design/Theory presentation & discussion featuring Lise Matthews, Ajax Daniels, & others, co sponsors: Association for Women in Architecture & LA Forum for Architecture and Urban Design, at Shindler House, W. Hollywood, 8:00pm, \$7 non-members, members free, 213/852-7145.

September 21

AAa/e lecture series, Emmet Wemple, PDC, Center Blue Conf. Center, 7:30pm, \$10, AAa/e and students \$5

September 23

AIA/LA Professional Practice Committee Subject: Americans with Disabilities Act, AIA office, 5:45-7:00pm, \$5.00 non-members, members free.
Event UCLA Extension Gardening and Horticulture Open House discussion of 7 core courses and 2 electives, 6:30-8:30pm, UCLA Extension Building, Westwood, free, info: (310) 825-7093

September 27

Presentation
 Women/Design/Theory presentation & discussion featuring Miriam Mulder, Michaela Pride-Wells, & Margaret Crawford, co sponsors:

Association for Women in Architecture & LA Forum for Architecture and Urban Design, at Shindler House, W. Hollywood, 8:00pm, \$7 non-members, members free, 213/852-7145.

class Micro-Design and Garden Construction Technology instructor: Arthur Tieck, MLA, 12 Monday evenings, 7:00-10:00pm, UCLA campus, \$225 credit or \$190 non credit, info: (310) 825-7093

September 28

AIA/LA Design Committee AIA office, 6:30pm
 AIA/LA Interiors

September 29

AIA/LA Codes Chapter Office 5:00 p.m.

September 30

class Micro-Design and Garden Construction Technology instructor: Arthur Tieck, MLA, 12 Monday evenings, 7:00-10:00pm, UCLA campus, \$225 credit or \$190 non credit, info: (310) 825-7093
Convention NNCREW Convention - Building Opportunities National Network of Commercial Real Estate Women, Westin St. Francis Hotel, San Francisco, CA, through Oct. 2, info: Linda Hollemon (913) 832-1808.
class Horticulture Pest Control 12 Thursday evenings, 6:30-9:30pm, UCLA campus, \$225 info: (310) 825-7093
class Horticulture Use of Southern California Natives instructor: Laurel Woodley, MA, 8 Thursday evenings, 7:00-10:00pm, UCLA campus, \$220 credit or \$180 non credit, info: (310) 825-7093

October 1

Conference Society of Architectural Administrators 1993 Western States Conference Hosted by San Diego Chapter, at The Embassy Suites Hotel San Diego, CA, Registration \$125.00, through Oct. 3, Contact Alice Lescault, 619/234-0789.

October 2

class Plant Materials for Landscape Use 9 Saturday mornings, 9:00am-1:00pm, UCLA campus, \$225 info: (310) 825-7093

October 4

Exhibition AIA/LA 1993 Design Awards Pacific Design Center, Center Blue Rotunda, Floor 1, through Dec. 3, Monday - Friday, 310/657-0800.
Presentation
 Women/Design/Theory presentation & discussion featuring Rebecca Binder, Annie Chu, and others, co sponsors: Association for Women in Architecture & LA Forum for Architecture and Urban Design, at Shindler House, W. Hollywood, 8:00pm, \$7 non-members, members free, 213/852-7145.

October 5

AIA/LA Coalition 8:30am
 Chapter Office
Exhibition The Color of Fashion sponsored by Arts counsel, inc., and the Professional Photography Division of Eastman Kodak, Pacific Design Center, Murray Feldman Gallery, through Dec. 4, Tuesday - Saturday, 310/657-0800.

October 6

Tour Recently Renovated Historic Ivy Substation Tour & Romeo and Juliet Performance hosted by the Association for Women in Architecture and the Asian American Architects/Engineers to benefit Five Acres The Boys' and Girls' Aid Society of Los Angeles, at the Ivy Substation, Culver City, Min. Donation \$15, Limited Seating, 6:30pm, Contact: Seraphima Lamb 310/827-8332.

October 7

AIA/LA Urban Design, Chapter Office 6:30 p.m.

October 8

Conference AIA/OC Fall Housing Conference and tour of local projects, through Oct. 9, Contact Brian Dawson, AIA, 714/852-9007.
Exhibition The NAMES Project AIDS Memorial Quilt Pacific Design Center, Center Blue Galleria, Floor 5, through Oct. 10, 213/653-6263.

October 10

House Tour, Malibu

October 12

Assoc. Board
 Chapter Office 6:30 p.m.

October 13

AIA/LA LA Architect
 Chapter Office 7:30 a.m.

October 16

Event An Arts and Crafts Weekend in Pasadena tours, lectures, and other special events focusing on the American Arts and Crafts Movement, sponsors: Pasadena Heritage, Through Oct. 17, various Locations in Pasadena, from \$5-\$25, info: (818) 793-0617.

October 19

Health Committee
 Chapter Office 3:30 p.m.

October 20

AIA/LA Board Mtng
 Chapter Office, 5:30 p.m.

October 23

Design Award Symposium UCLA
 Design Awards Presentation Pacific Design Center

October 24

Lecture Regional History Lecture (San Gabriel Valley) Presented by The Homestead Museum, a slide illustrated lecture by Dr. William King of Mount San Antonio College followed by reception and book signing, at Homestead Museum, City of Industry, 2:00-4:00pm, free, info: 818/968-8492.

October 26

Interiors Committee, TBA, 6:00 p.m.
 AIA/LA Design Committee 6:30pm

October 27

AIA/LA Codes
 Chapter Office 5:00 p.m.

Ongoing Exhibitions

Twentieth-Century European Ceramics: Selections from the Los Angeles County Museum of Art Pacific Design Center, Center Green Rotunda, Floor 1, through Feb. 1994, Monday - Friday, 310/657-0800.

Upcoming Events

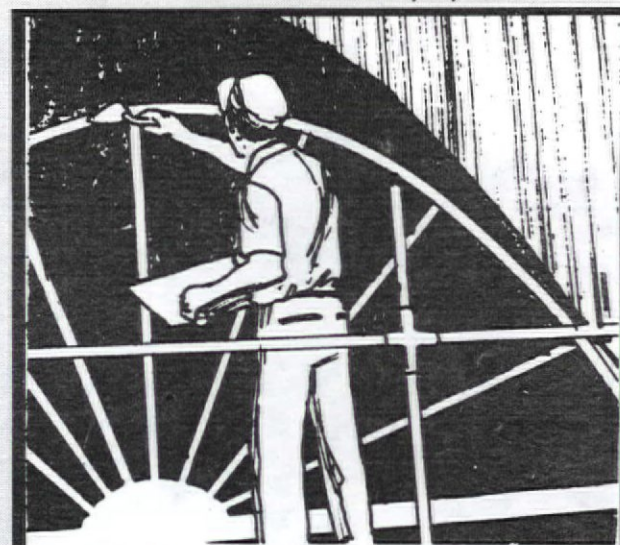
LACMA Lecture series, featuring Kevin Roche as first speaker, in September, then John Lautner, Cesar Pelli, Antoine Predock and others. Watch this space.

Westside Urban Forum

August 27
 Program Who Will Pay For It All "If state and local governments are broke, how can one fund the evolution of the 1990's? Westside Urban" Forum.

September 24

Program Redevelopment: Power, Process and Vision "Is there a vision for what one wants the CRA to accomplish and does the community buy into it?"



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 PRESIDENT

Book Review

Pick of the new books, by Michael Webb

"Losses in the Los Angeles Civil Unrest" April 29-May 1, 1992" published by the UCLA Center for Pacific Rim Studies

An inventory of property damage caused by the social unrest that occurred in Los Angeles last year is included in a new book titled "Losses in the Los Angeles Civil Unrest, with analysis is provided by Paul Ong, associate professor, UCLA GSAUP, and Suzanne Hee, a UCLA graduate student in Asian-American Studies. The book examines the effect of the civil disorder on the small-business community as well as the ethnic diversity of the businesses attacked. The book sells for \$6.95 and can be ordered by calling the Center for Pacific Rim Studies at (310) 206-8984.

L.A. Architect
HEROES* this
month:

Sarita Singh, Chris
Shanley, Morris
Newman, Peter Lloyd,
Chris Niles,
Alessandra, Kelly
Wright,

For help with the
Pasadena feature,
enormous thanks to:
Tavo Olmos, Sue
Mossman, Claire
Bogaard, Pheobe Wall
Wilson, John
Andrews, Marsha
Rood, Eric Duyshart,
Donna Mathewson.

A big thank you to
all our advertis-
ers and contribu-
tors, without whom
L.A. Architect
would not exist.
*Volunteer assis-
tants behind-the-
scenes.

Moore Ruble Yudell (Academy Editions; distributed by St Martin's Press. \$79.50hc)

Sumptuous, but inflated coverage of a firm that shuns pretension in its varied, far-flung practice. In his introduction, James Steele identifies MRY's gift for spontaneity, cooperative effort and place-making, and these qualities shine through in their best work, which includes Tegel Harbor and several ambitious new projects in Berlin, a half dozen private houses, and St Matthews Church in Pacific Palisades. Steele's interviews and idiosyncratic contributions from each of the partners are a bonus. But the scale of the book exposes the firm's limitations, showing us more than we need to see of less-inspired projects.

Eric Owen Moss (Academy Editions; distributed by St Martin's Press. \$ xxx pb)

If the road to immortality is paved with exemplary publications, Moss is half way to Valhalla. Close on the heels of Rizzoli's crisp self-portrait comes this handsome monograph from the prolific Academy Editions - 29th in an ongoing series. Half the size of the MRY hardback and twice as dense, it deserves an award for its inventive overlays of plans and illustrations, and for capturing the complexity and originality of the architect's work. Regretably, it went to press before the Lawson-Westen house was completed.

No Way to Build a Ballpark, and Other Irreverent Essays on Architecture. (Allan Temko. San Francisco: Chronicle Books. \$14.95 pb)

Whiffs of grapeshot, mortar shells, stiletto thrusts and the occasional bouquet from the H.L. Mencken of Babylon by the Bay. Temko has culled the best of his blasts over the past 30 years - principally columns for the San Francisco Chronicle, a rag he acclaims for its dedication to outspokenness and muck-raking in the feisty tradition of The Front Page. He recalls a few of his victories over the barbarians, quoting a fellow reporter who defended his intervention in a hearing on a new bridge across the Bay: "What does Allan know about rules?" he yelled. 'He's an artist. A poet. He's the real representative of the people of

California, not you.' " He quotes himself on the fight to preserve Golden Gate Park from a freeway extension: "when a highway engineer sees a public park, it is like a sex maniac eyeing a virgin." It's tempting to quote another score of good lines and literate observations, but why spoil the fun you will have reading this entertaining anthology. Too bad for LA that the Times wouldn't have the guts to hire a Temko, and would bury whatever he did write in its Real Estate Section.

Expo '92 Seville: Architecture and Design (New York: Abbeville Press. \$80)

It's unsurprising that most American publications paid scant attention to last year's World's Fair in Seville. Not since the Bay of Pigs has the U.S. suffered such a loss of face in the Spanish-speaking world. For a fraction of the subsidy Congress cheerfully votes to support military bands, we could have had the pavilion that Barton Myers Associates had designed. Instead, the USIA raised our flag over two used geodesic domes, a suburban tract house and a Baskin-Robbins stand. "Real neat", is how one hapless volunteer described the movie showing within - at which point I decided to spare myself further embarrassment. This commemorative volume tells the rest of the story, relating Expo to the city and the site - an island in the Guadalquivir River - and showing us what most Americans, and Congressional troglodytes, chose to ignore. It celebrates the civic improvements bequeathed by the fair, and the pavilions that rivalled those in the last great expo - at Montreal in 1967. Standouts include the work of SITE architects, Tadao Ando (Japan) and Nicholas Grimshaw (Great Britain), plus exciting work by unsung architects, including the four young graduates who designed the Finnish pavilion. The U.S. entry rates one page, versus the six that Santiago Calatrava's design wins for Kuwait.

Gamble House (Greene and Greene); Villa Mairea (Alvar Aalto); Hoover Factory (Wallis, Gilbert & Partners) (Phaidon Press, distributed by Chronicle Books; \$29.95 pb)

Three of a new, large-format series, "Architecture in Detail",

that offers in-depth profiles of classic modern buildings. The quality of new and period photographs and plans, superbly printed on heavy stock, makes this a must-have for every student of 20th-century architecture. Tim Street Porter's images of the Gamble house achieve an admirable balance between structure and detail, and it is fascinating to juxtapose this familiar masterpiece of arts & crafts with a distant cousin, Aalto's Villa Mairea. As for the Hoover Factory, a landmark of art deco, I can at last enjoy, vicariously, what I've always sped by, running late for a plane at London's Heathrow Airport.

Inside Barcelona: Discovering Barcelona's Classic Interiors (Josep M. Botey. Photographs by Peter Aprahamian. Phaidon Press, distributed by Chronicle Books. \$35 hc)

The perfect companion to Robert Hughes's masterly profile of Barcelona, and the ideal antidote to the 27th book on Gaudi or one of the latest wannabes. Here is an annotated picture album on the hidden face of one of the world's most beguiling, yet baffling cities. For Barcelona has a flavor that is as distinctive as its language and cuisine, infinitely old and startlingly new. Few of the tourists who cram the forecourt of the Sagrada Familia, which now has more in common with Disneyland than Gaudi, have strayed into the old stores on the Ramblas, the Liceu Theater, or even the auditorium of the Palau de Musica (which is inexplicably omitted from this collection). Browsing this insider's view of a city I thought I knew makes me want to catch the next flight back.

Empowered Spaces: Architects & Designers at Home and at Work. (Carol Soucek King. New York: PBC International. \$60 hc)

Handsomely produced anthology of interiors created by designers and a few architects for themselves, assembled by the former editor of *Designers West*. The trendy title embraces such odd bedfellows as Barbara Lazaroff and Bart Prince ("the Explorers"), Massimo Vignelli and Scott Johnson ("the Classic Purists"), Ricardo Legorreta and Steve Chase ("the Earth Spirits"). Each is allowed to speak for him/herself.

Also received:

Architectural Diplomacy: Rome and Paris in the Late Baroque. By Gil R. Smith. Cambridge: MIT Press. \$50 hc.

An analysis of student competition drawings from the Accademia di San Luca in Rome, 1675-1700.

Hellenistic Architecture in Asia Minor. By James Steele. Photographs by Ersin Alok. London: Academy Editions. \$69 hc.

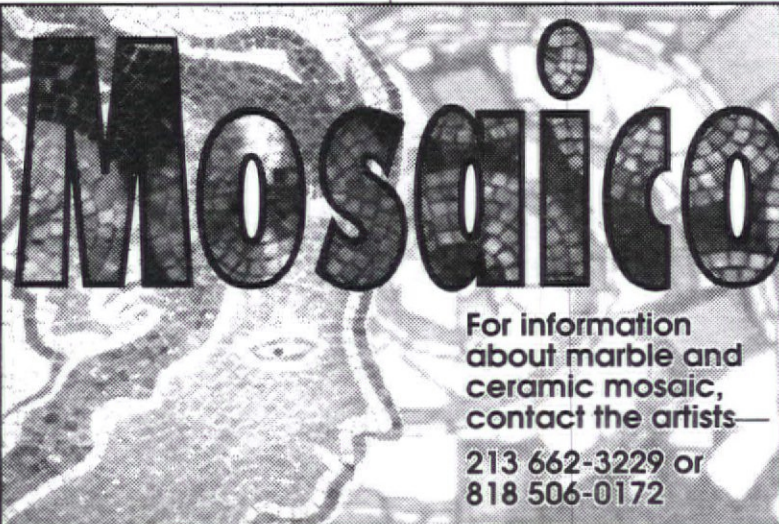
Handsome images of ruined Greek cities, coupled with an analysis of their influence on town planning.

Leon Krier: Architecture & Urban Design 1967-92. London: Academy Editions. \$79.50 hc.

Projects (all but one unbuilt) for turning the clock back to a fictitious version of the classical past.

Free Spirit in Architecture. London: Academy Editions. \$79.50 hc; \$50 pb. Essays by Bernard Tschumi, Itsuko Hasegawa and Lebbeus Woods

Radical architecture from A(rquitectonica) to Z(aha Hadid), by way of Peter Eisenmann, Morphosis and all the usual suspects.



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Re+Previews

. Southern California Objective

The South California Objective

How do you get from objects to objectives?

The recent show of furniture at Geoff Collins' studio space on Isis Avenue in Los Angeles, laudably attempted to make that transition, bringing together a number of young designers and furniture makers in a group show entitled "The South California Objective: An Exhibition of Los Angeles Prototypes," a heading that made explicit Collins' desire to seek common cause amongst his peers.

Inspired both by Charles Eames' successful marriage of innovative design to industry, and by Randall Wilson of SCI Arc's furniture made with recycled materials, Collins hoped to find furniture designs that somehow brought these two generations together: that were suited to mass production, embodied the credo of form from function, made efficient use of materials, addressed environmental issues and, in some way, embodied the particular spirit of

Los Angeles.

This ambitious, and perhaps implicitly contradictory, program did not produce the single, clearly articulated "Objective" Collins may have desired but demonstrated instead a range of interpretations of the Los Angeles condition.

Bryan Bullen, the most notably Eamesian in his approach, showed a storage system, using plywood and steel in modular forms, that could easily have come from Charles and Ray's studio. Coscia/Day's fragmented and enigmatic pieces epitomized the mannerism that, for some, has become synonymous with Los Angeles. John Sporano and Kiren Lifland represented an older Los Angeles tradition of craftsmanship in woodworking. Max Massie played with newer technology and materials with his 'Kanver' lamp and acrylic chair. Steffan Wachholtz's heroic tables, made from the salvaged parts of war time search lights, advocated the re-use of materials that would otherwise be scrapped.

Such diversity of approach did

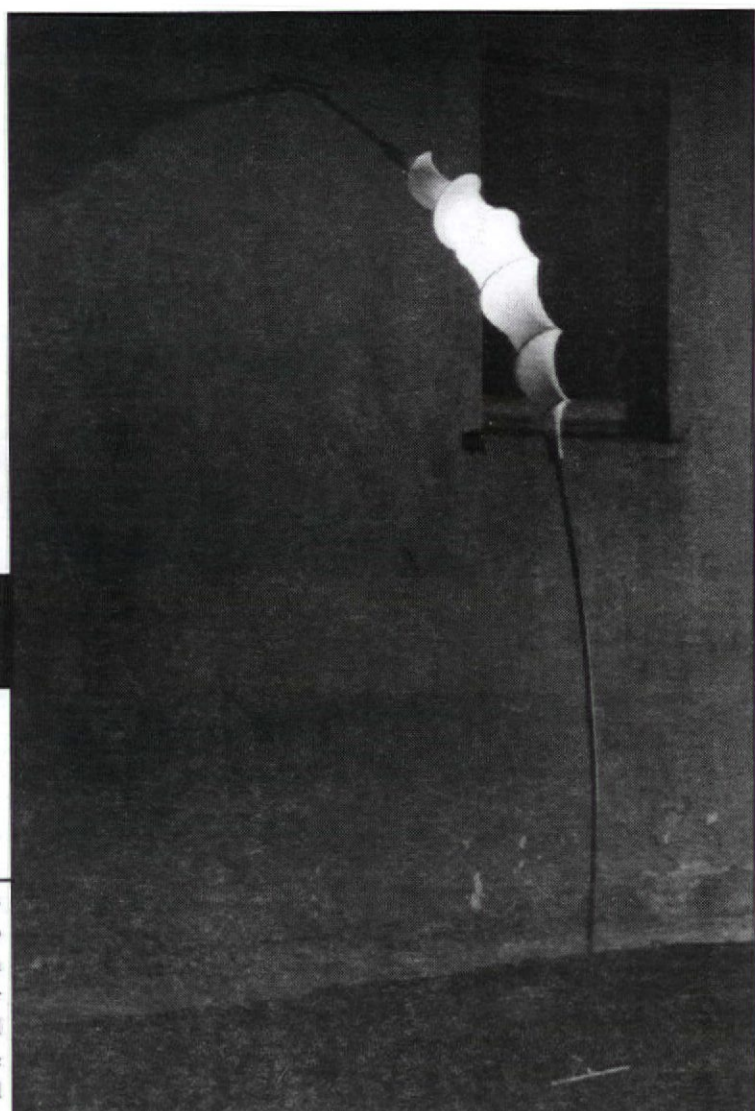
raise the question of whether it is possible for modern designers to find relevant historical models. In the particular case of Eames, for example, no matter how spare and efficient his own designs may have been in the use of materials, and no matter how egalitarian the mass production of these designs may have seemed, the fact of the matter is that post WW2 mass production begat and depend on planned obsolescence and a wanton consumption that is little abated in our own time. The modern designer, no longer so sure of the benign power of technology, must wonder whether he or she should be looking for the next Herman Miller or the closest scrap yard.

In light of this, some of the most powerful pieces in The South California Objective were created by designers who gave the impression that they were not merely outsiders aspiring to be insiders but who, in the aggressive and sometimes crude use of materials, located their pieces as impolite commentaries on the polite world

of furniture design. Lee Danziger's safes for stereo equipment were an astute commentary on our have/have not society. Shadi's scalpel-sharp stool was anything but innocuous. Jeff Schell's "Head Lamp" was disturbingly animated and his chariot of fire heater was refreshingly surreal. If one designer best manifested Collins' desire for practical, commercial, efficient, innovative furniture, however, it was Lisa Krohn, whose 'Arc Lamps' - graceful curves of steel, wrapped with lycra cocoons - were delightful in their simple beauty.

For these alone, the So Cal. Objective would have been worthwhile. That it contained much more made it extremely valuable to Los Angeles. It will, one hopes, be the first show of many.

PETER LLOYD



"Spiral" Arc Lamp: photo by Christian Dufay

Above: Arc Lamp, by Lisa Krohn, of Krohn Design, exhibited at the "Southern California Objective."

GARDEN PACIFIC

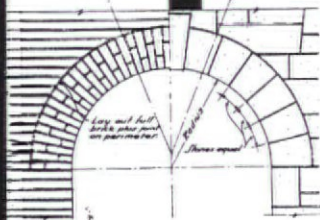
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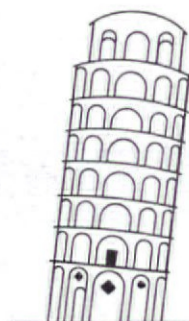


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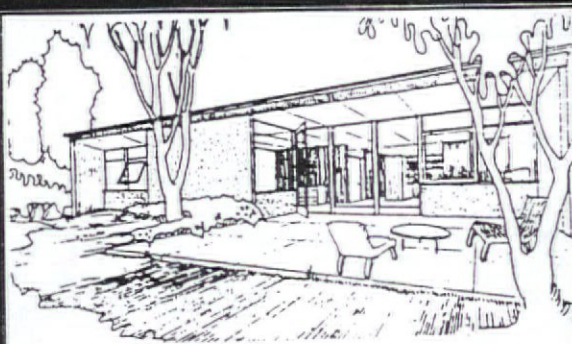


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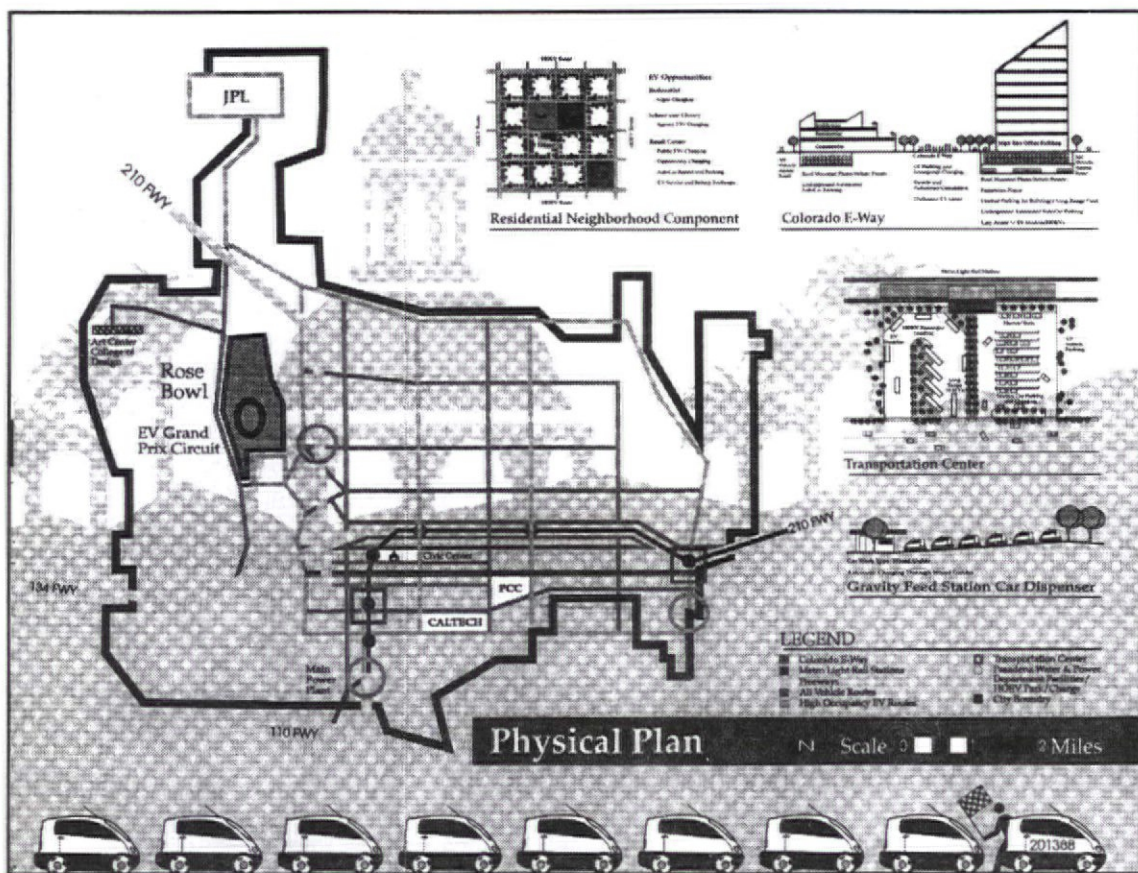
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Above: The Electric Ways of Pasadena, a prizewinning scheme by the team of Pasadena Water and Power, Miralles Associates and CH2M HILL, in the national 'Electric Vehicle and the American Community' competition.

The overall plan of the electric vehicle infrastructure for the City of Pasadena consists of three major components. The focal point of the plan will be Colorado Boulevard, which is proposed as a fare-free zone in the city's General Plan. Colorado Boulevard, famous as the route of the International Tournament of Roses Parade, will be converted into a zero-emission boulevard, integrating electric vehicles, bicycles and pedestrians for a quiet and pollution-free neighborhood atmosphere.

The second component of the plan is a network of high occupancy electric vehicle (HOEV) feeder routes, combining ICV and electric vehicle (EV) traffic. This network will radiate outward from Colorado Boulevard, the city's civic and commercial core area, to all neighborhoods in Pasadena. Three servicing facilities, responsible for maintenance and repair of the high occupancy electric vehicles, will be located at key sites.

Supporting the infrastructure system will be two multinodal transportation centers. These facilities, located at major Metro Light Rail stations, will allow easy access to other transportation systems such as local freeways, HOEV routes and Colorado Boulevard.

Left: Detail of balustrade at City hall. Photo by Tavo Olmos.

of the quality of housing that we have made affordable to low and moderate income families in Pasadena. There also is a desire to ensure that the scale is appropriate. I'm not talking about density when I'm talking about scale. The massive developments that earned public housing such stigma in major cities is a mistake we don't have to make. We want to see affordable housing integrated as much possible with the surrounding neighborhoods and not have a "ghetto" of affordable housing, but rather have as many neighborhoods as possible with a mix of economic opportunity.

LAA: Pasadena is under budget pressures to reduce services. Will this affect the facilitation of appropriate development?

COLE: Obviously, economics has significantly changed our approach, but I don't view that as a bleak picture for Pasadena. I think it has caused us to think more imaginatively about how to stretch resources a little more. People will pay slightly higher fees if they don't have to run through sixteen hoops. Instead of having projects go through ten reviews and five committees, if we integrate our city's goals, so that projects can be reviewed comprehensively and get a clear answer in a short time, we can have lower costs and better results. We have built a lot of stupid, bloated, ill planned projects in Southern California in general and in Pasadena in particular. I think a clearer vision — an ability to say no to bad projects, and an ability to define more clearly what we consider good projects — would be a major step forward.

LAA: One of the issues that bothers local architects is that outsiders are always selected for the notable projects, such as the Rose Bowl rehabilitation, the Police Facility, the Water and Power Building, etc. What do you think about that?

COLE: I have ambivalent feelings about that. I believe we live increasingly in an international world and I would not want someone in Hong Kong, Tokyo or San Paulo to say, we don't want any American architects to design buildings here. I think that kind of parochialism is not what built our City Hall. On the other hand, I would like to see our local architects nurtured so that we do develop our own richness. I don't like the "poke in the eye" architecture of Frank Gehry despite the fawning that he receives. He may be one of the boldest architects, but I'm not sure that (his) projects fit well in the urban context. There is a lot of fine work being done by people that don't get the same kind of attention. I think that the most critical issue is not the geography of who works here, but the sensitivity of who works here. Local architects who demonstrate that sensitivity ought to be the ones we give the work.

LAA: We want to ask you about the public art in Pasadena.

COLE: I think the best public art through the centuries has been accessible and meaningful to the people who are paying the bill. It doesn't mean it is safe or conservative.

I happen to like the etched glass figures in the Old Town alleyway because I certainly think the art is going in the right direction. It is the sort of thing that causes people to stop, look, think, and pay attention. At our new Villa Park Center, there is a mural fountain made of blue and gold tile that is my favorite piece of contemporary public art. It is the centerpiece of Frank Sata's design for the Via Park Community Center. I think is a magnificent statement of dignity, spirituality, and serenity. This just causes me to stop and stare.

INTERVIEW BY CARL DAVIS, AIA AND CHRIS JOHNSON, AIA

Electric Vehicles . .

Continued from p.18

City On Edge: Two Pasadena Books

The Control of Nature, John McPhee, \$10.00 (The Noonday Press, Farrar, Straus and Giroux, New York, 1989).

Pasadena is in the grips of a gigantic vise. Los Angeles, the Big Orange, is squeezing this fair city from the south against the equally powerful San Gabriel Mountains to the north. These towering mountains and the social changes of the LA area are at work in shaping the future of this attractive garden city.

First time visitors from the hazy South are usually not aware of the majestic San Gabriel mountains. "From base platform to the summit, the San Gabriels are three thousand feet higher than the Rockies," states John McPhee in his book, "The Control of Nature."

These high mountains are still rapidly growing, in geological time, and are steeply sloped. "The San Gabriels are so steep...there is not much to hold the loose material except the plants that grow there," writes McPhee. Add to this the instability of earthquake shattered ground, summer fires and frequent winter rain. The result is an annual downward movement of seven tons of earth per acre toward bucolic Pasadena. Only during this century have the forces shaping these mountains been restrained from creating devastating effects on the citizens of Pasadena.

In his captivating text, John McPhee describes man's attempt to restrict and channel nature in LA's San Gabriel Mountains, along with other equally compelling battles against the Mississippi River and the lava flows of Iceland.

Edge City, Life on the New Frontier, Joel Garreau, \$12.00 (Bantam Doubleday Dell Publishing Group, Inc., New York, 1991).

As the San Gabriels make their move toward Pasadena, so too do the diverse peoples of LA. Joel Garreau, in his book, "Edge City", describes this fundamental and largely unseen human migration which is shaping Pasadena as well as other U.S. cities.

At first glance, Pasadena appears to be a place of utopian affluence built squarely in the stability of an earlier era. However, the dead weight of the past is quickly being lifted by a new and vital future. New families are arriving. Old Pasadena is becoming the place to be. Metro light rail stations are planned, and amazingly, there are even fewer smoggy days than were typical only a few years ago. A future is being created where it just might be possible to live and work in a city of beauty and culture.

This urban frontier model of working and living in a potential paradise is described in an entertaining and informative way within "Edge City". The recent ripping of Pasadena's historic fabric is described along with Christopher Alexander's proposal for a model "garden city" zoning ordinance for Pasadena. The book also summarizes other edge city forces throughout the United States and compares old areas with rapidly growing new ones such as Orange County, and Tysons Corner, Va.

CHRIS JOHNSON, AIA



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Interview with Pasadena's Mayor Rick Cole

Rick Cole is the Mayor of Pasadena.

Throughout his tenure he has emphasized urban design issues.

L.A. Architect spoke with Cole about his views on the changing face of Southern California's most traditional city.

"It used to be that you would find five or six lots, pull a permit and build them. Now very few lots are available, and those that are buildable might cost you \$1 million."

"It has become very difficult to build in Pasadena, with the deed restrictions (i.e. codes, covenants and restrictions) and design-review boards. It's a giant pain."

"In one case, I had redesigned a single-family house thoroughly to satisfy the design-review board. One of the people on the board was a former student of mine, who came up to me and said, 'This doesn't even look like your work.' I said, 'Of course it doesn't. I designed it to your specifications.'"

Don Hensman, Principal, Buff & Hensman, Pasadena.

Above: Two Pasadenas; left, looking over the Arroyo Seco; right, driving up 70's redeveloped South Avenue. Photos by Tavo Olmos: Positive Image

LAA: What do you see as the goals of Pasadena?

COLE: We are very much involved in a number of strategic planning processes that accompanied our centennial and the General Plan under the theme, "Imagine a Greater City." From the stand point of strategic planning, I think we want to maintain regional leadership as innovative and progressive when dealing with environmental issues, land use, and transportation planning. Specifically with land use and transportation planning we are in the lead in Southern California trying to make the transition from an auto-dependent society. One of the seven principles of our new general plan is, that Pasadena will be a city where people can circulate without cars, making cars a choice rather than a necessity for most people. Another critically important part of our vision is citizen participation with a far higher level of involvement, that reaches deeper into the community.

LAA: Do you see much physical growth in the city of Pasadena?

COLE: We see the physical growth being very concentrated. The targeting of growth toward a transit and pedestrian orientation means we are going to have higher densities in the transportation corridors, both residential and commercial, but protect the lower density fabric of the residential neighborhoods and the neighborhood commercial uses. We see the higher density in those areas as enhancing the quality of life. The streets won't roll up in the evening.

LAA: The project of greatest interest is the Civic City West development, which includes a metrorail stop and is only a short walk from Old Pasadena.

COLE: It is a superb model for the reasons you've mentioned and some others. It's a project that has 20% low income housing and allows for a greater social mix in our downtown. It's a project that in the construction phase will exceed the 25% minimum for minority contracting and subcontracting. It is a project that reuses our historic turn-of-the-century police buildings. It also includes retail of about 14,000 to 16,000 square feet that will help bridge the blank space between the Civic Center and the Old Pasadena area.

LAA: With the Lake Avenue Metro Station on the 210 Freeway, it appears you are dealing with an entirely different situation, where the freeway is cutting the city into two.

COLE: The scale of the Lake Avenue gateway station is extraordinary because you have a massive freeway and a desolate freeway bridge that needs to be overcome and softened to make it a friendly environment for people to come and go. We've challenged students of the Art Center College of Design to think imaginatively about how to treat that urban challenge and they have come up with some extraordinary ideas . . . everything from a massive canvas structure, shading the bridge to an old-fashioned train depot. My own sense is that in the long run the most sensible approach is to build some kind of air rights development in that void that now is only going to be scratched by this tiny little train station. You could build an extraordinary landmark which would be a new version of the Ponte Vecchio. In the short-term, we are going to be working closely with MTA to see if we can't do something imaginative.

LAA: What kind of form do you favor for the future of Pasadena?

COLE: We haven't yet found a good vocabulary for the kind of urban form that actually needs to be done. For a while people

were calling it "neo-traditional," but I don't think that has really caught on because it's such an awkward term. A lot of people use the term "back to the future" to emphasize that we used to have cities that worked for public transportation and for pedestrians. Pasadena retains a good deal of that original fabric and is trying to repair the holes that were torn by the automobile. This is a classic challenge. Lake Avenue, North and South for example is a real opportunity to use the lessons that we learned in Old Pasadena on a little larger scale utilizing a little more contemporary urban form.

One of the things that frustrates me most is the artificial divisions we've made between architects, planners, and transportation engineers. There is a lack of integration, common vocabulary, and vision between those three professions. It is destructive to good city planning. When I sat down with my (Italian) counterparts in Milan, Florence, Venice, and Rome, they had a holistic sense that architecture, transportation, and urban planning are one discipline, not three. I think it is going to be an enormous battle to force the three professions to develop a better integration so that the things that they build work better together.

LAA: People wonder if Old Pasadena will become like Westwood?

COLE: My own vision of Old Pasadena is that it should be a fourteen square block mini-city, where people live, work, shop, play, in reasonable relationship, rather than simply a place where people play and do some shopping. One way to prevent the Westwoodation of Pasadena is increased security. We are accomplishing this with the additional revenue from first ever parking meters in Pasadena. This will lead to significantly upgraded urban amenities from night-lighting to streetscape and alleyway improvements including landscaping. I hope that it will also lead to the kind of cash flow that will allow people to back off of the highest and quickest return approach which ultimately leads to the meltdown that happened in Westwood. A final dimension we are working on, is to expand the scope and definition of Old Pasadena through the Downtown Circulator modeled on the downtown bus lines of Glendale and Downtown Los Angeles that have been used successfully for the last few years.

LAA: One of the things Pasadena has accomplished is more affordable housing than other city of similar size.

COLE: I think we have been successful in building affordable housing (because) we have viewed good design as the way to persuade neighborhoods that affordable housing can enhance, rather than detract, from their quality of life. Second, we provide an environment for the people who live in affordable housing that enhances their dignity rather than make them feel like they live in cattle cars. The demonstrable success of that strategy is that there is little or no resistance to affordable housing in this city. Also, we're in the process of moving towards inclusionary zoning to encourage more private participation. We have generated almost ninety units of affordable housing without any government subsidy.

The City of Gardens is something we are very proud of as an example of medium density urban housing, and it's one where we have a number of affordable housing projects that are models. Sunset Fountain Townhomes, and the apartment development at Los Robles and Via Street are really landmarks



Far left: Two views of West California Court, designed according to the City of Gardens Ordinance.

Left: Blacker House, by Greene and Greene. Courtesy of Pasadena Heritage.

Preservation in Pasadena

City of Gardens Continued from p.15

these projects - especially the two story townhouses over the attached garages - provided a popular alternative to single family houses for young professionals, the urban forms they generated were seen as damaging to the character of Pasadena.

Shaping the Urban Landscape

In response to this unsympathetic development of the 1980's, the City of Pasadena drafted a new zoning ordinance regulating the design of multi-family housing that came to be known as the "City of Gardens" ordinance. Drawing on the bungalow court and courtyard apartment precedents, the ordinance requires all multi-family developments of 16-48 units per acre to contain a landscaped "garden rectangle" or courtyard. This size of this rectangle is determined as a percentage of lot area and lot width, with narrower lots requiring larger garden rectangles. The height and setback of the buildings are not fixed, but determined by the prevailing heights and setbacks on the block. And most significantly, the location of all on-site parking is regulated to limit or even eliminate the visibility of parked cars or parking garages from the street. The ordinance represents an effort to control as tightly as possible the external urban form of multi-family housing and to make it compatible with the existing neighborhoods.

Since its inception in 1989, the City of Gardens ordinance, conceived by architects Christopher Alexander, Phoebe Wall Wilson and Daniel Solomon, has won numerous awards, including a Progressive Architecture Award for planning and research. But thanks to the slow down in the California real estate market and the large backlog of projects in process when it was implemented, only four City of Gardens projects have been constructed to date. However, a sufficient number of designs have now been completed (ten in our office at last count) to allow an assessment.

Beyond Apartment Living

As an alternative to the single family dwelling this multifamily housing should provide a sense of individual identity or entry, usable private outdoor space, efficient floor plans with adequate storage space, a controlled view from the major living spaces, and if at all possible - a private, attached parking garage. This must be achieved if this type of housing is to ever be more than the first apartment that every newlywed couple in Los Angeles lives in for as few years as possible.

Creating housing that meets these criteria is a design intensive effort. Every available square inch of the site must be used as efficiently as possible. Even under more conventional zoning ordinances, these criteria can only be completely satisfied at lower density levels. Under the City of Gardens ordinance however, accommodating the required main garden rectangle - typically about 19% of the site area for narrow infill lots - has become the most important criteria. All the other aspects of the housing design are subservient to this central open courtyard.

This improvement in urban form, the main garden, creates compromises in the quality of

housing produced, however. Private open space for individual units - especially those not facing the garden - is nearly non-existent. Views out of major living spaces are sometimes confined to narrow five foot side yards, since side and rear setback requirements were relaxed in order to accommodate the main garden rectangle. And in higher density projects of 32 units per acre and above, a subterranean parking garage is required, with an expensive stepped section adjacent to the property line to provide additional soil for planting. On the small infill projects typical in Pasadena, the cost of this complicated concrete parking garage cannot be amortized over the relatively small number of units it serves, resulting in an undeniable increase in housing costs. A City of Gardens project at maximum density may be a positive addition to the urban landscape, but it does not move its residents beyond apartment living.

The Economics of Infill

Infill housing is, for economic reasons, invariably built out at the maximum allowable density. So the strategy used by the City of Gardens ordinance to "discourage" development at maximum densities by creating development standards that make it difficult to achieve these densities has not been effective. Instead, it has produced projects of lower quality housing that have been shoehorned into a very tight envelope. The Villa Los Robles project, which utilized the density bonus provisions of the affordable housing program is a good example of how excessive density can derail even the best intentions of the Ordinance. It does not provide enough of the amenities of quality high density housing to make it an attractive alternative to the single family house.

City of Gardens has done a laudable job of maintaining the unique character of Pasadena's urban neighborhoods and streetscapes. But for it to function effectively at providing high quality housing, our experience indicates that the maximum density should be reduced 10-20 percent. This should be accomplished by revising the zoning map densities - a difficult but necessary step if land prices are to respond in kind. Such a reduction is a critical adjustment to make for City of Gardens to become a truly effective ordinance that encourages and does not hinder good housing design.

TIMOTHY A. BALLARD, AIA

Preservation in Pasadena

One of the things which makes Pasadena so appealing is its air of sleepy gentility, but don't under-estimate the passion of her residents. When they feel that their quality of life is threatened, they become active to a degree seldom seen in Southern California communities.

At about the same time that Pasadena Heritage was getting started (founded in 1976 after a preservation battle lost), several other groups were organized to deal with other related issues. Neighbors for Open Government, Defenders of the Huntington Hotel, Pasadena Residents in Defense of Their Environment (PRIDE). Neighborhood organizations have

grown in number from 18 to 84. It is largely due to their efforts that Pasadena remains a desirable community.

The casualties of that first battle were a church and several fine commercial structures which were replaced with a shopping mall. This was basic training for the next confrontation: the city-approved plan to demolish old Pasadena to accommodate a corporate headquarters. An average of 15-20,000 visitors per weekend prove that saving the area was the right thing to do. The city now claims it as their success.

The overwhelming success of "old town" vindicates preservation's *raison d'être*. Despite its high profile in old Pasadena, not everyone sees the value in preserving historic resources, and there have been several instances proving that.

Most people are familiar with the story of the Blacker House (above), the Greene & Greene designed house that was stripped of its art glass. In that case, the buyer simply lied, telling the seller that he would be living there with his family, but instead he removed windows and fixtures for his personal collection and for sale. The result of that tragedy was an ordinance declaring Greene & Greene architecture and artifacts to be City Treasures. It was hoped that this would serve to educate owners as well as provide a legal mechanism for preventing a repeat occurrence. The ordinance—and the City's commitment—are about to be tested. They find themselves in a similar situation with the Robinson House, which was recently donated to the Children's Hospital. The donor's nephew, however, began removing not only light fixtures, but also two pieces of attached furniture. The City reacted quickly to a request by Pasadena Heritage for a temporary restraining order. How this will be played out remains to be seen. The nephew seems determined to take it to the end, so the drama is just beginning.

Some people feel that with the preservation of "Old Pasadena" assured, the major effort is over. Unfortunately, it is that success which has made Pasadena attractive to developers wanting to cash in. With virtually unlimited resources, they appeal every regulation and decision. The City Council is sympathetic to preservation, but unwilling to take a position which may put them in conflict with business interests. However, there is a strong commitment to preservation on the part of the citizens of Pasadena. How much development should take place and how it should be integrated into the existing urban fabric remains a continuing debate. The Playhouse District and east Pasadena are two neighborhoods where Pasadena Heritage is hoping to expand its efforts, and of course, fighting the extension of the 710 Freeway through South Pasadena's historic neighborhoods remains a priority. "There will never be a shortage of issues to be addressed," says Claire Bogaard, Executive Director of Pasadena Heritage. "If we had known that it would take 15 years to get to this point would we ever have done it? We don't know the answer to that question."

MITZI MARCH MOGUL
PRESERVATION EDITOR

What would you do if someone told you that to achieve something you wanted, it would take a concentrated 15 year struggle? Would you throw in the towel immediately or would you see it through? I suppose you could say it would depend on the goal. Fortunately for Pasadena, the question was never posed to the founding members of Pasadena Heritage. Although the organization was founded in 1976 out of a battle lost, it galvanized their resolve to win the next round. They have been mostly winning ever since.
—M.M.M.

"The historic-rehabilitation movement has created a very strong political base for a lot of community activism. All of that imposes guidelines on architecture.

"I think the preservationists are both positive and negative in their effect. The historic movement is positive because of its sensitivity to the built environment. In the process, however, they have killed creative opportunities."

"People have a tendency to take sides on style issues. In Pasadena, the name of Frank Gehry is frightening to many people."

"Preservation is a complex issue, and I am careful to support the sensitivity of people who have made a commitment to that issue. In the process of preservation, however, preservationists have become almost in control of the Pasadena of tomorrow. I shudder to think that those who love the architecture of the past would expect us all to duplicate that vintage of architecture, to reincarnate it in a Disneyland fashion. They would impose restriction that would seem inappropriate in a democratic society."

Frank Sata,
Pasadena Architect



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of Pasadena

City of Gardens



pital, lies at the end of a long motorcourt flanked on either side by a fiberglass columned pergola. The colonnade extends out to California Street where an ornate, imitation 18th Century wrought iron gateway marks an entrance. This gateway is only for cars making a ceremonial drop off or pickup of patients. This long gap edged by the wisteria covered plastic pergola is largely for show, as most visitors enter the hospital via an underground parking garage. Up close the slightly yellowish column covers have the look of sawed off bowling pins. This is falsefront design, thin, cheap and deceptive. It is unlikely to last and will probably be swallowed up when the hospital expands again.

Old Town Pasadena

Old Town Pasadena (see p.12) is falsefront design too, but it is more likely to last; and if Pasadena continues to make the right decisions, Old Town will become a cherished amenity, and not a hot spot ruined by popularity. Pasadena has salvaged its oldest shopping area, a four-block long section of Colorado Boulevard and adjacent streets by preserving its street edge, by making sensible use of the alleys flanking Colorado Boulevard, and making reasoned gaps which lead back to peripheral parking structures. Luckily, Old Pasadena merely declined after the Second World War, and wasn't destroyed to make room for parked cars. Colorado Boulevard from the cut of the 210 freeway to the railroad tracks on Arroyo Parkway is a nearly continuous frontage. The store fronts are a lively and exuberant mix of early 20th century styles. They make a harmonious, urban and human-scaled wall. Pedestrian passageways lead back to the alleys on either side of the boulevard. Most of the alleys have become new centers of activity. The small scale of the rear buildings, with plain brick walls and unadorned



doors and windows make a very pleasant strolling zone.

In Colorado Place, outdoor benches and public art add dimension to the revitalized alleyway. While the art isn't terribly good- a huge ceramic figure crouching in a corner and a etched glass ensemble of utility workers digging up a water main- it does add interest. In the case of the glass utility workers, the reuse of a old telephone pole in the art, is an appropriate touch. Two etched glass figures are climbing the pole to work on the electric wires. There is little landscaping.

The potential for Old Town is enormous. If the conversion of the empty upper floors and nearby sites is not left entirely to office and commercial use, Westwoodization can be avoided. The city's plans call for a mix of housing, which would make this area into a lively mini-city, instead of solely an entertainment zone.

Civic Center West

The new Civic Center West (above) project by Johannes Van Tilburg and the Landau Partnership will be the first element in the plan to create a multi-faceted place. Centered on a new light rail station, just blocks from Old Town, this project will create new and adaptive reuse housing, but it is not enough.

Old town still has many structures whose vacant upper floors could be reused for various types of housing. In the past years of Old Town's decline, the area was a place where artists located their studios. Renewal drove the artists out. They should be welcomed back, and with them should come a vigorous mix of affordable and market-rate apartments. Desirable urban living can happen in Southern California, but the city edges must be retained and the gaps filled not with parking lots, but with people entertaining themselves, working and living. Pasadena can become a city notable not only for its historic architecture, but for the delight of its urban evolution.

CARL DAVIS, AIA

Urban Housing In Pasadena: A City of Gardens

Pasadena provides a good case study for the development of urban housing in Los Angeles. It contains some of the area's earliest urban housing in the form of bungalow courts, built around the turn of the century. These courts established an alternative to the single family dwelling for workers in what was then a resort community. Several have recently been placed on the National Register of Historic Places. By the 1920's, the town was popular enough to warrant the construction of larger courtyard apartments to accommodate the increasing number of permanent residents. An example is West California Court, designed by Robert Ainsworth in 1927. These spacious three bedroom apartments, arranged around a lavishly landscaped courtyard, were clearly meant as alternatives to the single family detached home, and they still serve in this capacity today.

While some so-called "garden apartments" were built in Pasadena during the 1960's and '70's, it was not until the real estate boom of the '80's that there was a demand for multifamily housing. The dramatic increase in land values, however, created a much denser building type that the picturesque Mediterranean courtyards of the 1920's. The planning of these new buildings is primarily driven by the need to provide two parking spaces for each unit on narrow infill lots. The most efficient technique is to either elevate the entire building over a level of parking or to provide a depressed driveway all the way down one side of the site to access individual townhouse garages.

As more and more of these types of buildings were built, design professionals and city planners realized they were not desirable additions to the neighborhoods of bungalow courts, garden apartments and smaller single family houses where they were situated. They dominated the streetscape with parking garage grills and twenty-four foot wide driveways, leaving little room for any type of landscaping. While

"The experience of Old Town shows that the market for engaged urban living is extraordinary in Los Angeles, and that (traditional) mix of the single-family home and the car will continue to be challenged.

Pasadena is one of the few places in greater Los Angeles that combines first-class housing stock, a livable downtown, and a city government that is quite open and quite aggressive and representative of all the people who live there.

The success is not rocket science. The city built three or four public garages, released a buildings from their parking requirements, passed a historic buildings ordinance and whammo! success happened very simply."

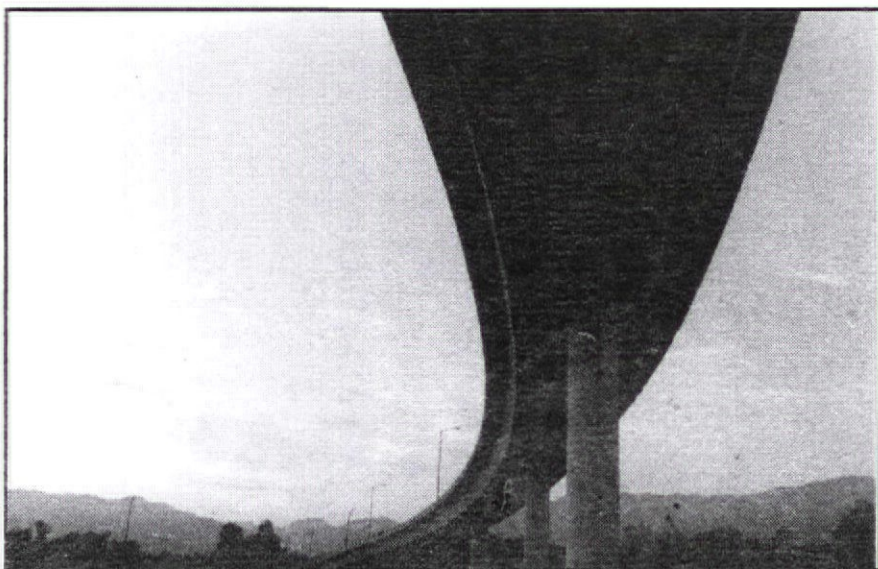
Stephanos Polyzoides, Architect and Pasadena resident

Continues on p.17

In partnership with architects,
Helping to build Pasadena for 30 years:

- Civic Center West, now underway
- Plaza Las Fuentes Tenant Improvements
- Huntington Memorial Hospital Parking Structure
- Cal Tech Parking Structure
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Carl Davis explores along the Edges and in the Gaps

"A lot of new development has been carried out through a series of public and private partnerships. Bringing public resources into projects like Plaza La Fuentes and Civic Center West is the key to the rebuilding effort and is giving the city its image.

This is an incredible city. Downtown has been through a redevelopment dissimilar to other cities; it has been in a continual revitalization program for the last two decades. There are going to be a number of things are going to shape the future of Pasadena, the main one being the extension of the Blue Line. The Civic Center West is one of the largest construction projects in Southern California. It integrates a light rail station into the base of the project."

William Reynolds
Director of Housing and Development, City of Pasadena

"What might set Pasadena architects apart is an attitude. There is an attitude that Pasadena is something special, something to be protected and nourished, something fragile and yet thriving with an old town that now rivals Westwood for being the hip place in L.A. Pasadena is detail and craftsmanship rather than flash. Nestled against the mountains it has always been closer to nature, a city of roses, a city of gardens. Preferred materials are stone, stucco, natural wood and clay tile. Steel and glass and plastic are there but they don't predominate, they are used to underline and frame the natural, as at Art Center where the precision of steel and glass is used to underscore the natural beauty of the hillside, not to dominate or hide it."

John Tegtmeyer AIA
President, Pasadena and Foothill AIA

"Along the edges and in the gaps of Pasadena"

In the edge city of Pasadena no new architecture surpasses the houses and bungalows by Greene and Greene, the modernist residences of Buff and Hensman, or the exuberant City Hall by the San Francisco architects Bakewell & Brown. Various bits of renovation and new design are, however, creating a city whose whole could be greater than the sum of its parts. Stimulated by the city's new general plan, the street edges and the public gaps of this emerging multicultural city are evolving into a sophisticated place which in the future might be as much admired as the earlier work.

This is not to say there are not projects which Pasadena's Mayor Cole calls "stupid, bloated and ill planned"; nor does it deny problems such as real cultural and physical divisions making serious rents in the urban fabric. The mayor and the city council are presently in a serious fight with one of the city's two African-American councilman, whom the council has threatened to oust. Government sessions in Pasadena are now shouting matches; and the economic climate is as gloomy as the rest of Greater Los Angeles.

None the less in Pasadena's Old Town, the streets are mobbed with strollers, vendors, street musicians, movie goers, and restaurant patrons. Redevelopment has been a big success. The Mission Revival, Classical and Churrigueresque storefronts have been restored. The streets are revived, yet criticism is growing. The area could become a mere entertainment zone today, a gang hang-out tomorrow. The dreaded Westwoodization could happen because the underlying divisions and exclusions have not been resolved. Old Town paraphrases the possibilities and the problems that effect all of Pasadena.

The early Twentieth Century Arcadian city, a resort town and an intellectual center in the Western outback, is now physically divided into three portions and soon could be four. The 134 and the 210 freeways have craved deep gouges through Pasadena's gently rolling alluvial plain beneath the soaring and geologically active San Gabriel Mountains. The freeways with their concrete bottoms, landscaped banks, and sound walls, mimic the contour of the Arroyo Seco without its natural beauty. They delineate two of Old Town's edges. These giant roadways are the defining forms of Pasadena. They eclipse everything else.

The 210 Freeway (above), a chasm even deeper and wider than the 134, divides Pasadena north and south, but stops just south of the 134 and thus cuts the city into three pieces. If Cal-trans, the mighty state transportation agency, has its way the division into four parts will soon take place, and the area which the National Trust for Historic Preservation calls one of the 13 most endangered places in the United States may soon be destroyed. This is an area heavily sprinkled with Greene and Greene and Craftsman houses.

To the south of the 134 lies those parts of the city which is most identified with Pasadena:



fine old houses, upscale apartment buildings, Old Town, Colorado Boulevard, Cal Tech, Pasadena City College, and the Post World War II Lake Avenue shopping district, largely an expansion of shopping opportunities with better parking that caused the decline of Old town.

Above the 134 freeway is a largely poorer city. These neighborhoods contain a mixture of mid-sized homes, declining bungalows, public housing, and cheap commercial and industrial space. The area shows strong evidence of decline from the effects of the freeway's construction. Much of the affordable housing for which Pasadena claims leadership has been built here. It is in this area that the gaps in the city's fabric are most evident.

Gaps, edges, and greenery define the character of present-day Pasadena. The new projects in the city with their courts, gardens, and public paths have created a town where, edges and gaps are of primary interest.

Plaza Las Fuentes

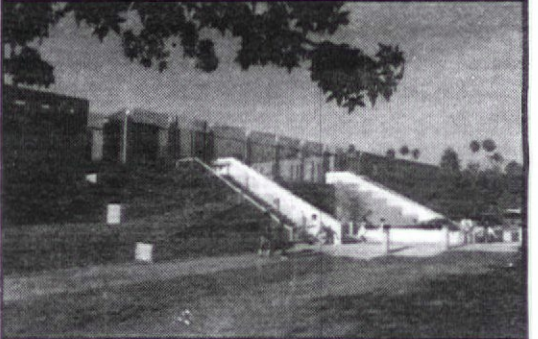
Plaza Las Fuentes (above), perhaps the most attractive new project, is organized around a long L-shaped courtyard, which extends from the Doubletree Hotel by Moore Ruble Yudel to City Hall. Two additional buildings, both large restaurants, have recently been built, giving final definition to this gap in the city space. These vaguely Mission/Deco style buildings, like the Doubletree are background buildings which allow City Hall to maintain its visual dominance. The courtyard is a tranquil and elegant succession of pools with whimsical fountains and tiled walls in a restrained yet luxurious garden. This ensemble is the best formal public spaces created in Pasadena in recent history and reinforces the elegant courtyard of City Hall.



Pasadena Towers

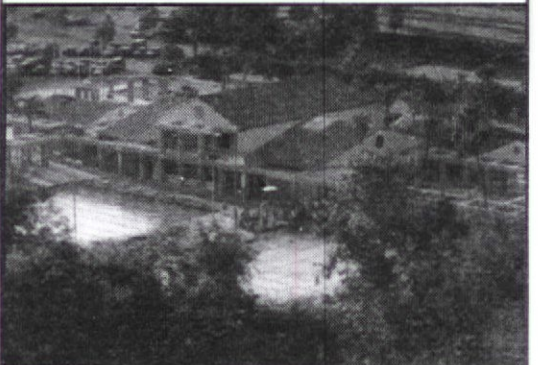
Other recent projects have been less successful in creating public space, but are not without merit. Pasadena Towers (above), at Colorado and Lake by Johnson Fain Pereira, which might be called Byzantine Revival for its of gold leaf, marble tile, rough and smooth travertine, creates an interior courtyard between four buildings. This courtyard, cruciform in plan, is really a motorcourt entrance to the parking garage. The road divides the space in half isolating the south court yard from the rest of the complex.

Tucked into the garage, without any significant identification except a wheel chair exit is a large cafeteria. The restaurant doesn't spill into the courtyard or give it life. The courtyard is a minimally planted gap surrounded by the architecture. However, Pasadena Towers is not without interest. Public open space has been provided. The scale of the towers, while large, is in keeping with its neighbors.



Villa Park Community Center

Courtyards and motorcourts have become signatures of many Pasadena projects. Frank Sata's Villa Park Community Center (above) is a large donut with a blue- and-gold tiled public art fountain as the centerpiece. This central courtyard is edged with a broad balcony. The architecture, a Meso-American vernacular, is very plain, but the feeling is decidedly urban. The place is a modern pueblo, where indoor and outdoor activity takes place on several levels.



Aquatic Center

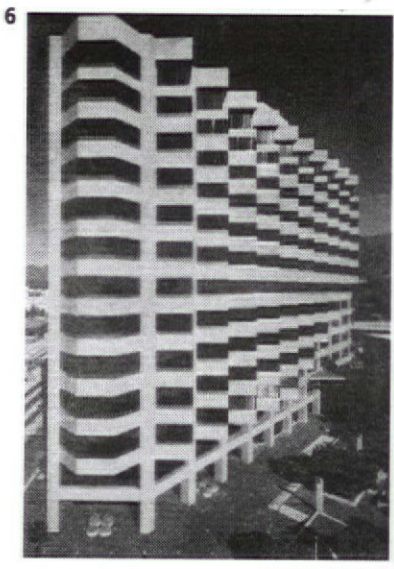
The new Aquatic Center (above) in the Arroyo Seco by Architrave is a large colonnaded cloister in Post-Modern peach. This new pool, an Olympic quality training site, replaced a worn out facility, which was heavily used by the poor of Pasadena. The meandering colonnade encloses two big pools in one court, a kids wading pool in another court, and then runs around the entrance area in an energetic attempt to create a public forecourt. This forecourt is ill defined; the big square stucco columns are over scaled, and hardly differentiated from the fat stucco beams above. At intersection of each column and beam, in the midst of a reglet square, is a large veridian green disc. The color combination is a testament to the difficulty of combining pink and green.

Huntington Memorial Hospital

Huntington Memorial Hospital (next page, above left) was recently expanded and added a new entrance building with a hotel-like lobby. The lobby, which leads to the maze of the hos-



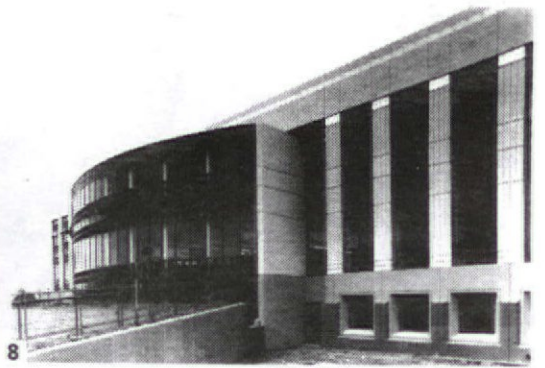
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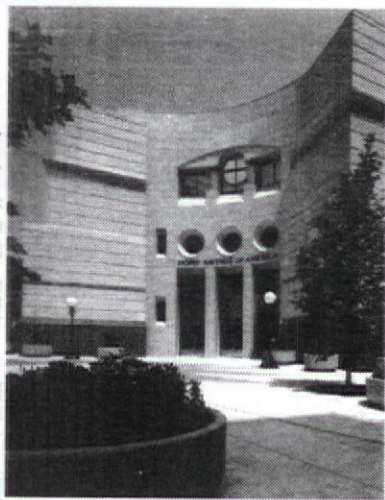
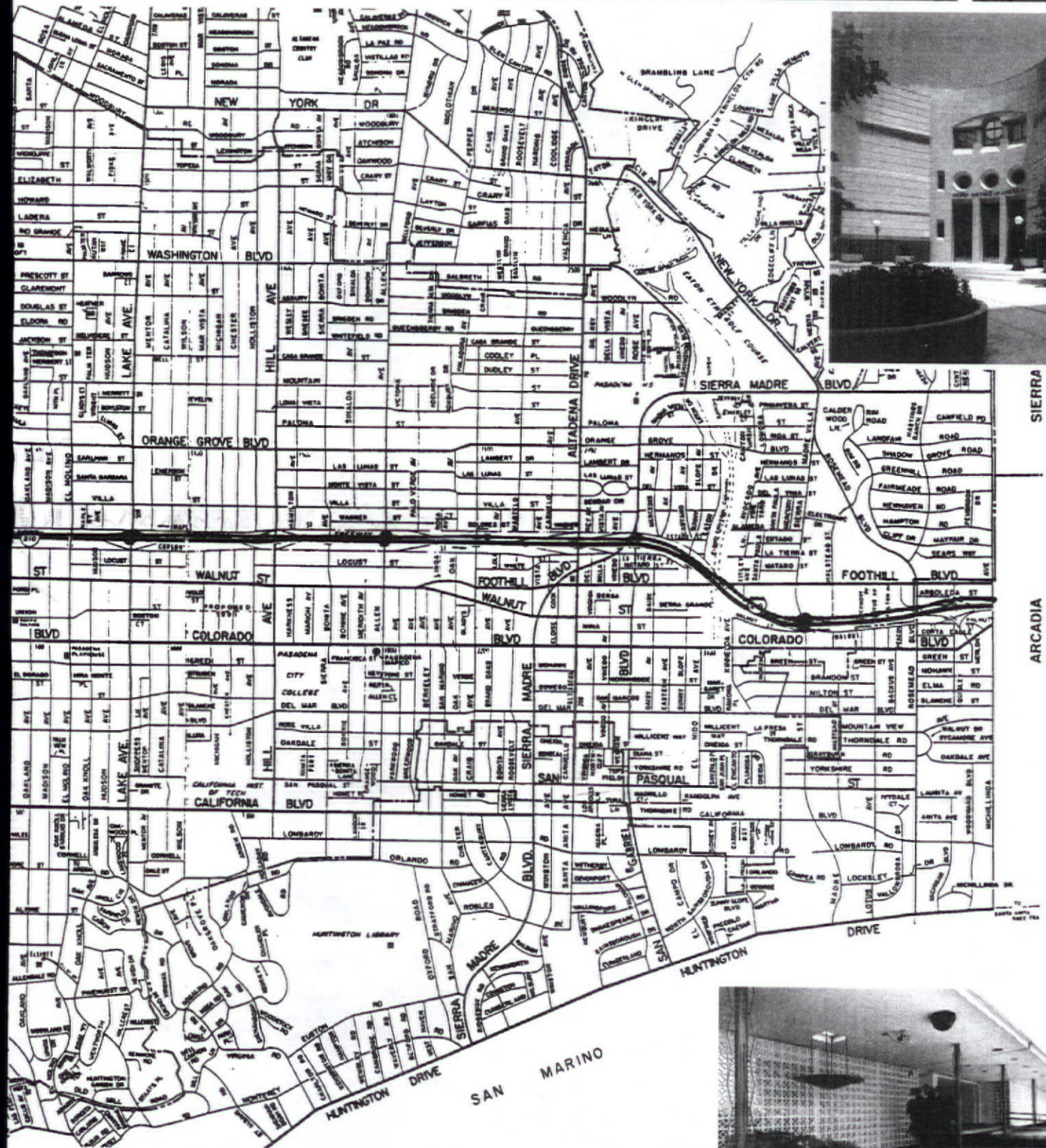


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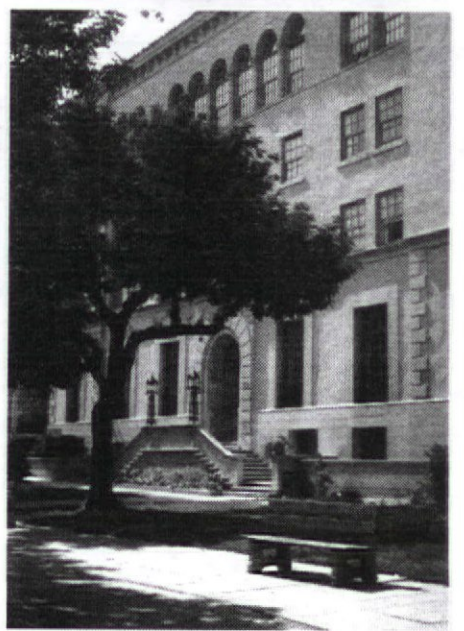


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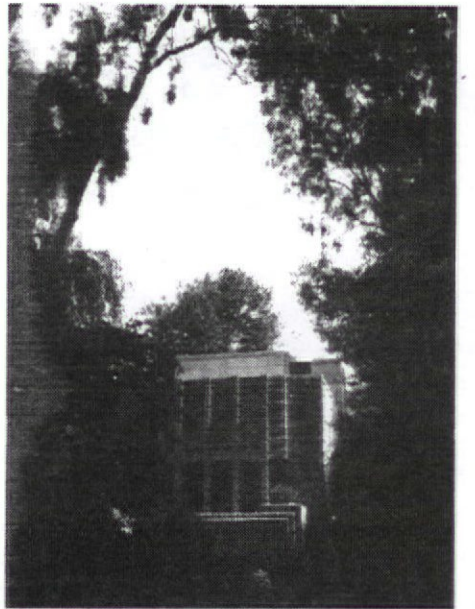
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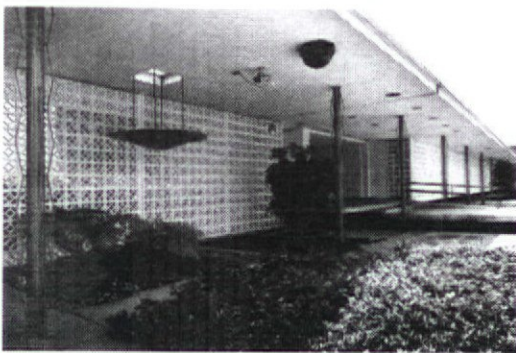
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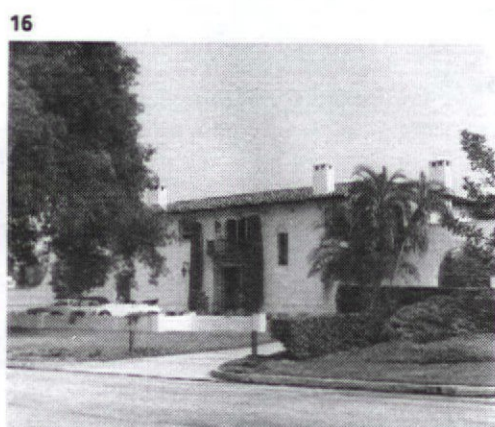


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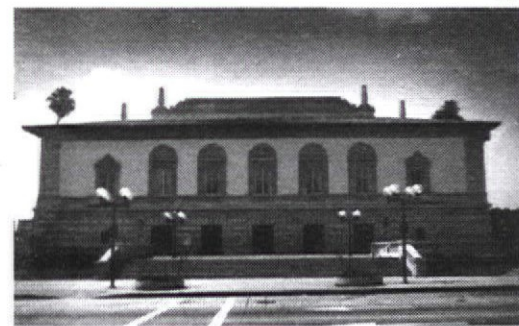
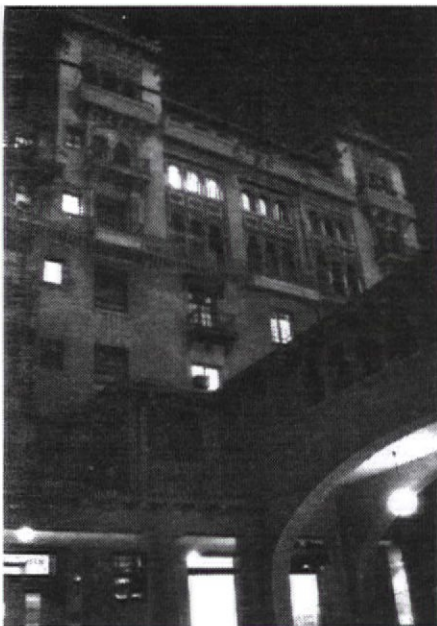
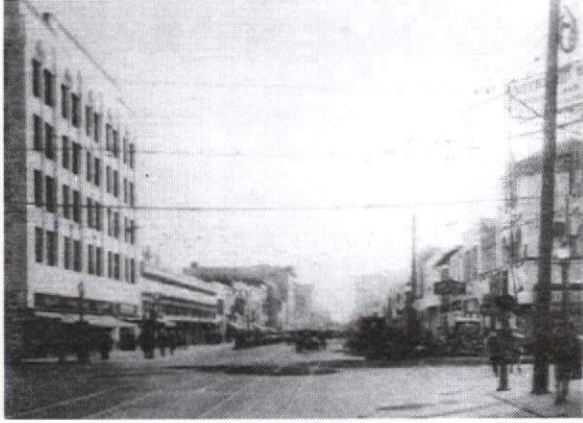
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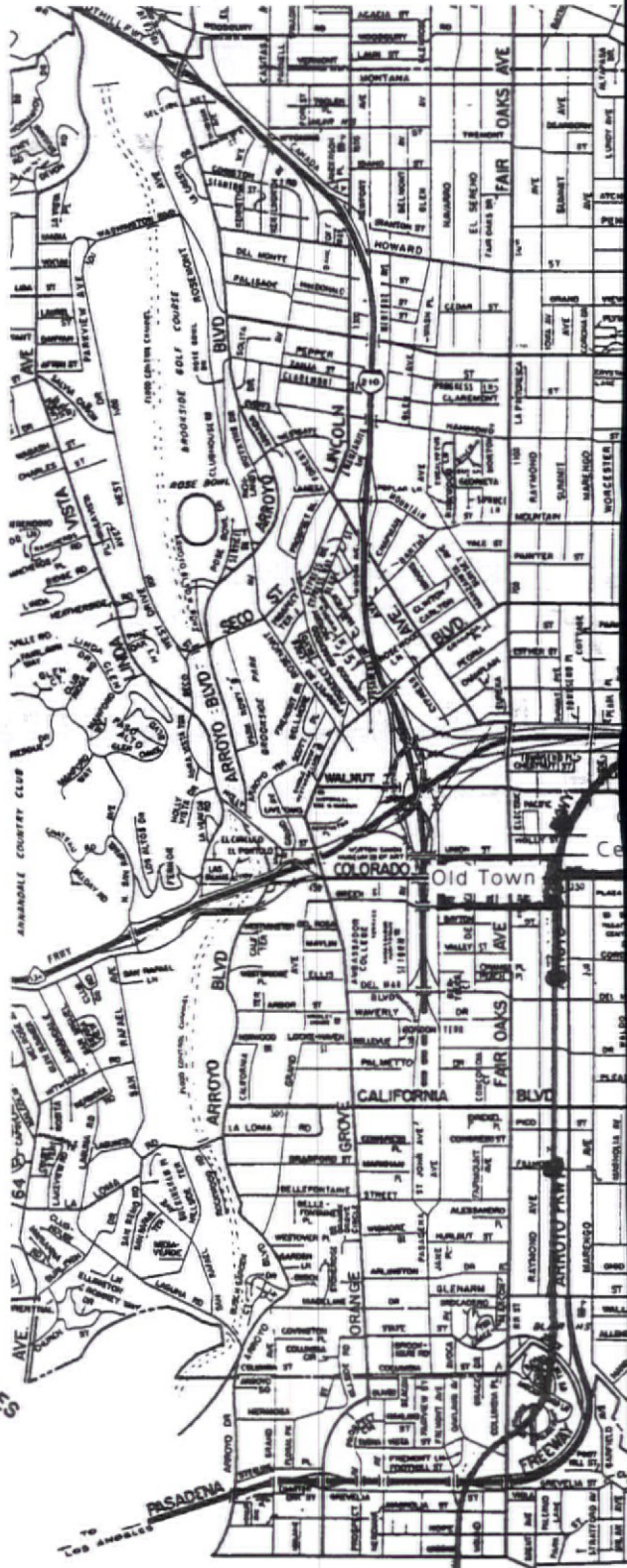


16





Places in



Old Town

- 1 Old Town circa 1890 Colorado Street, looking east from Fair Oaks
- 2 Old Town, same location as above: 1920's
- 3 One Colorado*, Colorado Avenue: present day
- 4 Old Town: present day

Affordable Housing

- 5 Sunset-Mountain Townhomes, affordable housing, 1991 - Hugo Suarez.*

New Development

- 6 Gateway Plaza, 1991 - Pederson, Becket, Wesley & Stice. Corner of Lake Avenue and Corson Street.
- 7 Double Tree Hotel, Plaza Las Fuentes, 1990 - Moore, Ruble, Yudell. 191 Los Robles.*
- 8 Pasadena City College Library, completion due October, 1993 - Gruen Associates. 1570 E. Colorado Blvd.
- 9 Pasadena Police Facility, 1990 - Robert A. M. Stern. 207 N. Garfield Ave.*
- 10 Centennial Place, c.1923 - Marston and Maybury. Re-use as affordable housing, 1991- Brenda Levin. 235 E. Holly St.*
- 11 Pasadena Towers, 1993 - Johnson, Fain and Pereira Associates. Corner of Colorado and Lake.
- 12 Margaret Bundy Scott Child Development Center, 1990 - Pederson, Beckhart, Wesley & Stice. North Fair Oaks.

Modern Classics

- 13 La Miniatura, 1923 - Frank Lloyd Wright. 645 Prospect Crescent
- 14 Gamble House, 1908 - Greene and Greene. 4 Westmoreland Place.
- 15 Art Center College of Design, 1977 - Craig Ellwood and Associates. 1700 Lida Street
- 16 Lombardy Road, 1927- Wallace Neff
- 17 Glover Residence, 1985 - Buff, Smith & Hensman. 1520 E. California Blvd.
- 18 Stuart Pharmaceutical, 1958 - Edward D Stone. 3300 block of East Foothill Boulevard.
- 19 Pasadena Public Library, 1927 - Myron Hunt and H.C. Chambers. 285 E. Walnut street.
- 20 Pasadena City Hall, 1925-27 - Bakewell and Brown. 100 N. Garfield Avenue
- 21 Pasadena Civic Auditorium, 1932 - Bergstrom, Bennet & Haskell. 300 E. Green Street.

Classic

- 22 Castle Green, 1898 - Frederick L. Roehrig. 50 E. Green Street.

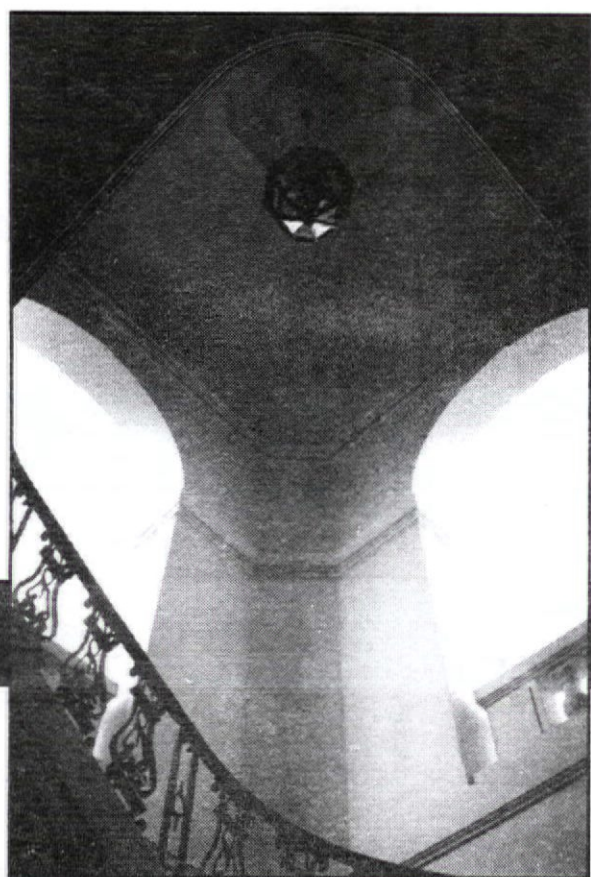
*Projects developed as result of private/public partnership with City of Pasadena.

19

Map of Pasadena courtesy of the Pasadena Map Company. All images, except 1,3,6,8,11,12,16,17,18, by Tavo Olmos: Positive Image. Images courtesy of Tavo Olmos: Positive Image, and Pasadena Heritage. Many thanks to John Andrews, Design Development Coordinator, Pasadena City Hall, to Phoebe Wall Wilson, Carl Davis AIA and to Peter Lloyd for assistance with this guide.

17





Pasadena

Lessons from a civic-minded city

At the beginning of the building boom, Pasadena was in a planning nadir. Like other cities and other periods in its own past, it had forgotten its history and literally was losing sight and sense of itself. Despite its spectacular lush setting and fiercely active citizenry, the community was losing something beyond a heritage of good buildings.

Though for thousands of years the Gabrielino Indians kept villages in the area, the city we think of as Pasadena began a little over a 100 years ago. In the early 1870's, after a particularly killing Midwestern winter, a group of Indianans purchased some 5,000 acres along the east side of the Arroyo, called it Pasadena, a Chippewa word meaning the valley, and planted citrus groves.

This "aristocratic little colony," as John Muir called it, was linked to Los Angeles by rail in the 1880's. As many as five trains a day brought a burst of development and speculative land subdivision, much of which determined the shape of the city today: the street layout, the typical lot size and the location of commercial and residential areas. Both welcomed and reviled, the boom, followed by a bust and decline, set up a tension between boosters and community preservationists, a recurring theme for Pasadena. [Jeanne Carr, a horticulturist, writer and prominent Pasadenan of the day voiced her concern, curiously presaging future battles; "Satan entered into this Paradise, finding his opportunity in a branch railroad, and congenial occupation in the creation of a Boom. The little parks, left in reverence of some grand oak which had not lived out its 'green century,' or at the points which commanded the finest views of the mountains, were sacrificed; as also other reservations of priceless value for their wood and water. The ideals of a community of fruit growers, were not those of numbers who came later, to bask in one winter's sunshine..."]

By the next boom in the 20's, the city had established itself as a resort for Easterners, a town of beautiful residential neighborhoods and a cultural and educational center quite apart from Los Angeles. In 1922, after years of efforts primarily by women's organizations to educate the community to the City Beautiful concept of urban planning, Pasadena adopted the Bennett plan for its civic center. The rallying call to the business community was, "to make a city attractive is to make it prosperous."¹ Much of the architecture Pasadena is known for was built during this era of sensitive urban design: the city hall, library, civic auditorium, Pasadena Playhouse and facades along Colorado Blvd., Pasadena's main street.

Meanwhile, with little consideration for actual need, the first zoning map was also drawn in 1922, locking in unprecedented 110 foot height limits in both the industrial and commercial zones and speculatively declaring large tracts of previously developed single-family bungalows as multi-family zones. This started the clock ticking on a number of land-use time bombs that are still going off today.

Death by Redevelopment

Still strong in culture and education in 1960, but languishing economically, Pasadena formed a Community Redevelopment Agency. Much of the subsequent redevelopment efforts, however, shattered both residential and commercial neighborhood fabric and scale. Projects set up development patterns both at cross axes to and cross purposes with Colorado Boulevard, encouraging its decline and destroying the cohesive scale and incremental growth patterns that had become traditional to the city.

It was a kind of death by re-development. The community outcry was strong enough for the council to form a Cultural Heritage Commission 1976. In the same year, the private, non-profit Pasadena Heritage headed by Claire Bogaard was founded. It is largely through her efforts that the city preserved the integrity of the Civic Center and Old Pasadena (now the hottest commercial area east of Santa Monica's 3rd St. Mall.)

Mopping Up

The 70's left the city with much work to do knitting itself back together. The first Urban Design Plan tried to get back some pedestrian scale, amenities and context sensitivity into new development but it was largely ignored during mid-80's boom. The community showed its ire by voting in a growth management initiative in 1989 (later voted out).

In the meantime, neighborhoods of little 1/6 Acre lots and single family bungalows that had remained intact for decades experienced their first mega-doses of multi-family reality. Literally and figuratively coming unglued, whole neighborhoods went to the City Council and demanded to be downzoned. The city, after all, was wildly overzoned for its general plan capacity thanks to the zoning of the 20's. The City of Gardens zoning ordinance was an effort to make peace between the need for higher density housing and the need to preserve neighborhood fabric and livability.

Targeting Growth

The latest planning effort in Pasadena has been exciting and ambitious. The city adopted and

placed on the ballot its general plan up-date in a year and a half. Written by a citizen committee and city staff, virtually the only outside consultants were for the public education and participation process which included a staggering 2,500 plus citizens. This at last is urban design, not by officials or outsiders, but by the community.

The outcome will be extensive downzoning, new zoning categories for mixed-use and urban villages and the lowering of commercial zoning height limits. Perhaps the most innovative concept is that of targeting growth to where it will most benefit the city, and where it makes the most transportation sense.

A Great Good Place

There is also the notion of "the Neighborhood Center." In a single-family neighborhood, community, civic presence and commerce would come together in a small way to provide a heart for the community. Its components include a few (but not all) of the following: a small park or tot-lot, a school, a small grocery store, a community garden, a branch library, a café, a fire station, and a police station. It's what Ray Oldenberg calls 'the great good place;' that place other than home or work (which are more and more often one and the same,) where you can go alone and feel welcome and at home. A tiny agora in the midst of single family suburbia.

Perhaps inspired by the new General Plan, perhaps frightened by the threat of losing their branch library, perhaps wanting its neighborhood grammar school to be truly great and perhaps recognizing an idea whose time has come, the Linda Vista neighborhood in Pasadena is attempting to make such a place. A well designed place for kids to go after school, to pick up a paper in the morning, to go with a baby or toddler to meet a friend, to catch up on the days events or to get away from them. A place for that civil conversation of community.

PHOEBE WALL WILSON

¹Ann Scheid, *Pasadena: Crown of the Valley* (Northridge, California: Windsor Publications, 1986): p.42

²Scheid: pp. 67-68

³Willis Polk as quoted in Scheid: p. 135

Pasadena has recently undergone a tremendous revitalization.

Despite damaging post-war development, and despite economic and social problems similar to those of Los Angeles and other cities, Pasadena is managing to knit together its physical fabric and regenerate its economy. Largely due to the collective efforts of an active and vocal citizenry, Pasadena is fast becoming a model for a livable city.

Progressive transportation and affordable housing programs, planned public/private development, and preservation of historic buildings are some of the achievements of Pasadena. L.A.

Architect and AIA Pasadena & Foothill Chapter now devote a special feature, conceived by Carl Davis and Chris Johnson, to the lessons of this city.

On this page, Phoebe Wall Wilson charts a brief course through Pasadena's planning pitfalls and successes.

Left: Detail of the stairway in Pasadena's City Hall, 1927, by Bakewell and Brown. Photo by Tavo Olmos: Positive Image.

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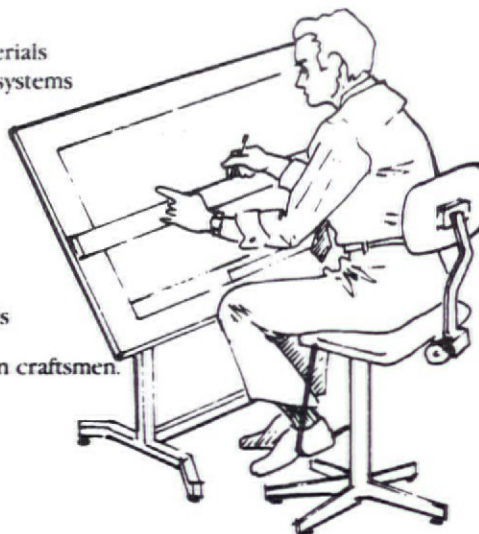
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Is CityWalk Lite?



protruding from his back and a little pile of scorched microchips spilling onto the floor.

Spungin and Gilmore, the President of MCA Development and the leasing director respectively, hurried on-stage, lifted the architect onto a dolly and wheeled him away while apologizing for Matsushita's inexperience in the field of audioanimatronics. Apparently, neither Mr. Spungin nor Mr. Gilmore had a direct hand in programming the architect's understanding of "what this is about", as both proceeded to leave no urban fear unexaggerated in order to hawk their admittedly artificial, proprietary L.A. Mr. Spungin said of Venice Beach that "there's someone on every corner with a 'Work for Food' sign...It's not fun anymore", while Mr. Gilmore chimed in of Melrose Avenue that, "I don't need the excitement of dodging bullets". He went on to demonstrate his appreciation of L.A.'s rich cultural resources by adding, "I don't need to go to a Third World country."² This attitude was no doubt synergistic with the segregationist assumptions implicit in Jerde's response to observations that his earlier Citicorp Plaza design seemed limited to a primarily "yuppie" clientele. "I do not think that the place can attract any other clientele but the downtown white-collar employee. Hispanics would not come; they want to shop in Hispanic environments; Orientals want to shop in Oriental environments. Little Tokyo is for the Japanese, Chinatown for the Chinese. In many ways you do not want to mix people too much. It is clearly self-segregating, but not necessarily with negative results."³

After a few more slogans to the effect of "planned compositional accidents", "creating a sense of comfort and awe", and Mr. Wemple's revealing reference to the project as "the object", we stepped out onto the Walk, and directly into a pile of ... well...Godzilla, it would seem, had been busily grazing her way across the landmarks of the L.A. basin when, overcome by a chunk of Frederick's of Hollywood caught in the back of her throat, she retched a stream of half digested facades into Universal City's lap. This was it?! For all the hype and counterhype, the thrusts of "a whole city built in a brief instant" and the parries of "fortified playground for the privileged", all we get is this overpriced, inaccessible, tarted-up tourist trap of a shopping mall?!

Huddled up against a vast parking lot, this "city" is a chasm of 36' thick storefronts doglegging through a circular plaza. The actual promenade is an emphatically lousy place to be, devoid of shade or substantial vegetation beyond the relentlessly hackneyed pin-headed palm trees, punctuated by a precious few out-of-the-way stemwalls of concrete and tile forlornly impersonating seating. The plaza itself, serving as a plano-

graphic hinge piece in a burlesque formal gesture one would expect from a first year architectural student, looks as if someone has ripped downtown's 7th Street Marketplace out by the roots and pitched it atop this hill as scrap.

The much ballyhooed L.A. theme "architecture" should more honestly be termed exterior decor, slathered across conventional retail bays set along a politely proportioned europeanese promenade. The homogeneity engendered by this underlying structure is exacerbated by the facades which, although oozing with divergent elements and hues, are similarly scaled, layered and toned. The shop setbacks hiccup periodically and the signage spits up detritus like Chevy fenders and billboard supports, but the gestalt is one of straight jacketed monolithic sameness thinly camouflaged beneath the tastefully garish like some Wall Street stock broker trying desperately to cut loose for a weekend on "the coast" by donning a not-too-loud aloha print shirt. In short, the designers mistook this city for its most superficial extranea and so spawned the anti-L.A., whose force fed palms and bleached sand patios could only fool the tourist rubes lost en route to the Psycho House and the quarter-hourly simulated earthquake.

Mr. Spungin and Mr. Gilmore did get what they wanted, as the place is unarguably free of those spoil-sport poor people, bears no resemblance whatsoever to Sarajevo's Sniper Alley, and is wholly lacking in saris, chilled mangos, powdered ginseng, Teen Angels magazine and such other "Third World" trappings as increasingly make the real L.A. a place worth toughing it out. And Citywalk will stay this way, with video cameras soon to feed 100% coverage to a Sheriff's substation, shared with private security who patrol the premises in numbers ranging from 4 to 20. These draconian measures are no doubt just part of the fun of

simulating L.A. right down to its emergent paranoia, as it is unlikely there will ever be undesirables able to afford, let alone comprehend, the parking policy. It reads like the rules of an Avalon Hill war game; a 5-1/2"x 8-1/2" sheet riddled with variable fees for general, valet and short term parking and a validation process seemingly developed in consultation with Scrooge McDuck. A lot to wade through for the privilege of consuming all the same books, clothes and food available at most regional shopping centers, but at prices as much as 50% higher; a \$6 green salad at a snack bar, a \$30 stuffed brontosaurus available at any Imaginarium for about \$20. If this is the new privatized social space of the elite, the rest of us can relax. We're not missing anything. Because a mall is no more a city than a window dresser is an urban designer.

**Steven Flusty, Urban Designer
Woodland Hills**

Afterword: Some months after this piece was written, CityWalk's hidden agenda has burst into the open. Universal City declined to premiere Poetic Justice an "inner city" love story, on the grounds that "...the theater is programmed with an upscale demographic to make sure that CityWalk's environment is kept safe," interpretable as corporatese for "Young Blacks Not Welcome." But when new Mayor Dick Riordan supported this policy, opining: "Let Business do [its] thing. If that's their [Cineplex Odeon at CityWalk] judgement, that's their judgement. I don't think they should be condemned for that," the whole diabolical plot stood exposed; Matsushita has finally produced a reliable audioanimatron and, with the media expertise of their MCA subsidiary, managed to get it elected mayor. CityWalk, it would seem, is not a simulacrum of the old L.A., but a prototype for the soon to be implemented new one.

¹Quote from presentation at USC Architectural Guild City Walk Preview)

²L.A. Times, 29 Feb 1992, "Like It's So L.A.! Not Really," Amy Wallace

³Private Production of Public Open Space: The Downtown Los Angeles Experience, dissertation by Anastasia Loukaitou-Sideris.

Above: MCA's CityWalk—simulacrum of old L.A. or prototype of the new one?

If you would like to:
shower praise,
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relating to L.A. architecture or
L.A. Architect ...
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3780, Wilshire Blvd.,
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Fax. (213) 380-6692.

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Forum

Why not at NOMA Awards? . . . Is Rail worth it?

Sandbag Cities

What do you do with 500,000 sandbags after Mississippi and Missouri flood waters recede?

Nader Khalili, AIA, recommends using sandbags for building teacher at SCI-ARC and founder of Cal Earth strongly believes that the recent flooding throughout portions of the midwest offers a great opportunity to look at non-traditional building materials (sandbags) for alternative, flood safe structures.

A model sandbag structure has already been built in Hesperia, California. The building is dome shaped, plastered and utilizes barbed wire between bags to stabilize the structure against lateral forces. In the winter of 1992, intense rainfall flooded the Mojave Desert where the building is located. The sandbag structure flooded but once the waters receded there was no structural damage. The prototype sandbag structure is the global application of Khalili's proposal to NASA for building on the moon with lunar dust.

Not At NOMA Awards

I must confess that I did not attend the NOMA awards dinner. If I had known about the fund-raiser, I could have predicted that very few people from the architectural community would go. And of those who did, very few would stay to talk and listen. I must say that we all are especially ignorant about the design process of those who are of a different color.

I don't want to single out any one thing in Mr. Rosenfeld's review, L.A. Architect (June/July 1993) other than to say to him that "all the firms that frequently rely on minority participation to obtain public sector work" will probably claim that they will demonstrate a Good Faith Effort to attend next years dinner.

In an age when the collective attention span is measured in nanoseconds, a chance to engage the design community in an "exact blueprint of what would be done in Los Angeles" is rare. But obviously, we can't if we don't attend nor most certainly not if we can't talk about design. Advancing racial design equality can be accomplished in many ways and in different forums. The NOMA awards dinner was only one, but it was there for the taking. That it didn't happen is a shame. Tanks and armored cars, shotguns and rifles, billy clubs and riot helmets are not the only answers. As Richard Neutra said, "survival" through "design" is the answer.

David Mesa, AIA

Objective Support

Just a quick note of appreciation for a design exhibition I know received your support and encouragement. The South California Objective.

The furniture and lighting prototypes were stunning. The exhibition was wonderfully curated by Geoff Collins and Carolina Stone—my hat is off to them and to the architects and designers whose work was exhibited. It is this kind of significant design activity that I know you are trying to encourage and promote. Great Thanks for your successful efforts.

Stephen H. Kanner, AIA
Kanner Architects

Green Issues Supported

I wanted to compliment you on your first

"Green Issue" and your concerted effort to discuss examples and issues of architecture and planning in public policy. I have begun subscribing to L.A. Architect in addition to our local Pasadena Chapter newsletter because of the information on local responses to the sustainability issues.

It is refreshing to see the L.A. Chapter address issues that are in the national and international agenda. Our region has the potential to produce viable responses to serious political, economic and physical constraints because of the tremendous resources of the professional community here. Architects can regain their credibility by getting out of the blind alley of design theories and into the mainstream of building viable and diverse communities.

Laurie Barlow, AIA

Director, Pasadena and Foothill AIA

Bus Versus Rail

The Los Angeles Metropolitan Transit Authority is presently considering several budgeting options for Fiscal Year 1993-94, any of which, if adopted could seriously compromise the city's ability to evolve into the kind of place we all would be proud to call home. At issue is how much funding bus services should receive as opposed to rail. The MTA Board is leaning heavily toward cutting bus service so as to ease the financing of rail projects. To do so would be a mistake for several reasons:

The bus service accounts for more than 96% of the ridership of those who use public transportation; rail, a little more than 3%, and even then, many of those riders rely on bus to access rail. Rail projects as presently conceived are financial boondoggles that dovetail nicely with the ambitions of selfish contractors and long distance commuters. Cutting the bus service would hit the poor and people of color disproportionately hard. In fact most of the proposed cuts in bus service would be in lines that service three of L.A.'s most economically depressed neighborhoods: Pico-Union, East L.A. and South L.A.. For the people in these communities, getting around Los Angeles on its underfunded bus system can be and often is a nightmare. Even people who do not ride the bus know its legendary inefficiencies.

Furthermore, as stated in a report by the Labor Community Strategies Center, the bus is the "workhorse of the transit system." It is by far better suited to the exigencies of the L.A. urban landscape. Also, as the L.A. infrastructure evolves, bus systems are better equipped to negotiate the changes. Rail can and should be a part of L.A.'s future, but it will take a lot of time (not to mention a sea change in political priorities in Washington) to create a system that serves everybody. The city needs well-financed, useful public transportation now.

You get a lot more bang for your buck with the bus. For a fraction of the cost required to construct rail cars and tunnel holes, a lot of buses can be put on the road which means more frequent and longer service. And, with more frequent service that runs longer hours, more people can leave their cars at home.

In a study completed in last April by the now defunct RTD, given an equal expenditure of public funds for rail and bus, bus would create three to five times as many local jobs as rail—a nice would be shot in the arm for the local economy.

Rail is sexy. Bus is not. Some of us have enjoyed the high that comes with dashing about on the underground in many of the world's major cities, and in doing so, have longed for a rail system that would serve L.A. similarly. But L.A. is a weird place with many unusual needs. We need a public transportation system tailored to those needs.

Chris Niles, Writer
South Central Los Angeles

City Lite

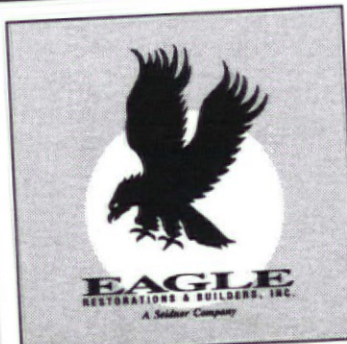
Jon Jerde stood before his audience, spouting a viscous stream of urbanistic koans. We'd heard this spiel before, but usually it was better ordered. This time it seemed as though someone had run his notes through a blunted Cuisinart; "...because the theme of Los Angeles is it has no theme. Los Angeles is comprised of a languageless language; it is a thing without edges and it's hard to love a thing without edges because you can't get your arms around it...The "Cityroof", he continued, demonstrating a well-honed capacity for cute corporate catch phrases, "serves as Citywalk's organizing element, a height limitation increasing towards the site's center that will form development on the hill into a kind of arch or dome..." As my mind rebelled at the doublethink of a "themeless theme" contained within an overarching formal device, Mr. Jerde pressed on, oblivious to the mounting absurdities of his presentation: "We've been getting lots of wierd press about building a fake L.A. and privatizing public spaces," he griped, "but that's not what this is about..." There was a sudden shower of sparks and the architect fell silent, a bundle of color coded wired

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AIA Pasadena/Foothill . . . Tour of the Arroyo Seco

Conference Establishing Successful Partnerships with Foreign Architects: Trends and Opportunities in the Americas

AIA International Committee
Conference, October 29 - 31,
1993, Mexico, D.F.

Mexico City will be the site of the
AIA's fall International Committee
Conference. A panel of joint-ven-
ture partners will discuss similari-
ties and differences in practice,
scope of work, and cross cultural dif-
ferences. The impact of the North
American Free Trade Agreement will
also be examined.

Keynote speaker will be Ricardo
Legorreta, Hon. FAIA. Attendance
is limited and early registration is
recommended. Contact Dena
Sollins at (202) 626 7415 or Gina
Shin at (202) 626 7406, or by fax
at (202) 626 7421.

Tour and Play

Wednesday, October 6th. 6.30pm.
The Association for Women in
Architecture and the Asian
American Architects/Engineers
host an architectural tour of the
recently renovated historic Ivy
Substation, Culver City, and a new
performance of "Romeo and Juliet"
at the site to benefit Five Acres
The Boys' and Girls' Aid Society of
Los Angeles, a nationally-recog-
nized therapeutic treatment center
for abused children. Minimum
donation \$15. Limited seating.
Contact Seraphima Lamb (310)
827-8332.

Competitions & Awards

Dream Garage Door

Clopay Building Products Company,
America's largest garage-door manu-
facturer, is offering a \$10,000 grand
prize in its "Dream Garage-Door
Design Challenge". Co-sponsored by
HOME Magazine, the competition
invites consumers, architects, design-
ers, builders, and engineers to design
the perfect garage door.

In addition to the \$10,000 grand
prize, three first prizes of \$500
each will be awarded for: contem-
porary design, traditional design
and engineering innovation.

Deadline for entries is
September 15. For details, see the
summer issues of HOME or Best
Selling Home Plans or contact:
Steve Engelhardt, Account
Supervisor; Northlich Stolley
LaWarre, Public Relations, 200 W.
Fourth St., Cincinnati, OH 45202.
(513) 421-8840.

The Leading Edge Design Competition

The Leading Edge Design
Competition promotes energy-
responsive design in residential
construction. It is sponsored by
Southern California Edison, the
California Energy Commission,
Southern California Gas Company,
the Building Industry Association
and the Los Angeles and Orange
County Chapters of the AIA.

Any design professional may par-
ticipate in the The Leading Edge
Design Competition. For entry
package please contact: Walter
Jones, Southern California Edison,
300 N. Lone Hill Ave., San Dimas,
CA 91773. (909) 394-8802 OR:
Randall Higa, Southern California
Gas Company, 555 W. 5th Street,
Los Angeles, CA 90013. (213)
244-3661.

Awakening Responsibility

A Call For Creative and Visionary
Projects: AIA Colorado Design
Conference, December 3-4

The AIA Colorado and The New
College of Architecture and
Planning of the University of
Colorado invite you to participate
in a conference and submit projects
designed to embrace the concept of
sustainability. Awards totaling
\$25,000 will be made.
The program is open to anyone:
architects, landscape architects,
planners, engineers, designers,
humanists, social scientists, and
students. The registration deadline
is 24 September, 1993.

For more information contact AIA
Colorado.

Call For Submittals for Urban Design Video

The AIA California Council is
searching for examples of innova-
tive and successful approaches to
compact and balanced development
in California communities. The
selected entries will be included in
an educational video compendium
to be shared with the public and
leaders affecting the shape of
California's future.

Co-sponsored by the American
Planning Association's California
Chapter and the Local Government
Commission, the video will be the
second in the AIACC's series on
"Compact and Balanced
Development." The first edition,
produced in 1991, was distributed
to local and state agencies, archi-
tects and others as an educational
tool to promote creative planning
solutions for growth management.
Entrants may be registered archi-

tect (AIA only), public or private
agencies, or other group that are
involved in the response of the
physical built environment to com-
munity dynamics. Joint entries
between architects and other agen-
cies/group are encouraged.

Deadline is September 17, 1993.
For more information, please con-
tact Aimee Rutledge, AIACC, at
916/448-9082.

Pasadena & Foothill Chapter Obituary

Alson Clark, Architectan,
Architect, Artist

Alson Clark, who died on July 2,
played a significant role in
Pasadena and Los Angeles cultural
life. He was by turns an architect,
architecture librarian at USC,
architectural historian and in his
later years an artist. Alson was
born in Pasadena on July 12, 1921.

Alson studied architecture at
Berkeley, history at USC, and fin-
ished with a master's degree in
library science at USC. As a young
man he worked in the office of
architect Palmer Sabin.

As an architectural historian,
Clark retained an intense apprecia-
tion for the architecture of the
1920s, which fell from fashion after
World War II and only recently
has come to be appreciated again.
As the architecture and fine arts
librarian at USC, Alson had com-
plete command of the architectur-
al literature, and could provide the
inquiring student with the titles of
fundamental works as well as
obscure journal articles.

His scholarly work centered around
the Southern California architects
of the 1920's. His monographs and
articles on Wallace Neff, Myron
Hunt, Gordon Kaufmann and his
collaboration on exhibits on Myron
Hunt at Caltech, Wallace Neff at
the Huntington Library and on the
firm of Johnson, Kaufmann &
Coate at Scripps College were
major contributions to the architec-
tural history of Southern
California. At his death Alson was
at work on a study of the the
California Mediterranean style, to
be published in conjunction with an
exhibition at the Huntington.

Clark was a founding member of
Pasadena Heritage. He served as
president of the Southern
California chapter of the Society of
Architectural Historians and was a

member of the Survey Review
Committee of the City of
Pasadena's Architectural and
Historical Inventory. He also
worked on the development of a
collection of drawings and records
of Southern California architecture
at the Huntington Library. In his
later years, Clark took up painting.

Clarks' death is a great loss to
the community and to architectural
history.

Legacy of the Arroyo Seco: Architecture, Art and Craft.

A tour event of regional impor-
tance highlighting the legacy of the
Arroyo Seco and its influence on
the Arts and Crafts Movement in
California will be held on Sunday,
November 7th, 1993. Sponsored
by the Pasadena & Foothill Chapter
of the AIA and Highland Park
Heritage Trust, the tour will spot-
light studios and homes of early
artists who settled the Arroyo Seco,
one of California's most unique and
picturesque natural formations.

Included on the tour are Clarks'
studio of *plein air* painters Elmer
and Marion Wachtel, the Judson
Stained Glass Studio, originally the
studio, of William Lees Judson,
one of the region's earliest impres-
sionist painters; the home/studio
of El Alisal, Charles Fletcher
Lummis' home; the Abbey San
Encino, built as an artists-in-resi-
dence colony the home/studio of
Ernest Batchelder and Alice
Coleman, with its charming muse-
um of early Batchelder tiles; the
King residence/studio designed by
Buff and Hensman.

Rarely seen paintings by noted
California artists Alson Clark,
William Lees Judson, Conrad Buff
II and others will be displayed at
the various studios, as will work by
local contemporary artists, furni-
ture makers and crafts persons who
live in the area.

Date: Sunday, 7 November 1993
Cost: \$15.00; \$10.00 Student &
Senior (60+); 9:00am-5:00pm;
Box Lunch + beverage: \$8/person.
For tickets & lunch reservations,
contact: Donna Mathewson at
818/796-7601. AIA/Pasadena &
Foothill Chapter or Jeff
Samudio, 213/257-3445, or Highland
Park Heritage Trust, Georgie Kajer,
AIA 818/795-6880.

Pasadena & Foothill Chapter Meeting September 1993

Universal CityWalk: An Evening Tour with Jon Jerde Program:

Tour: Universal
CityWalk with Jon
Jerde

Date:
Wednesday
September 15, 1993

Location:
Universal CityWalk
Universal Studios

Time:
6:30-7:30pm, Finger
foods, dessert & bev-
erage at:

Upstart Crow
Bookstore &
Coffeehouse
7:30-9:00pm, Guided
Tour

Cost: \$10.00/person
RSVP:

At the Chapter
office:
818/796-7601
by September 10th;
Those without reser-
vations will not be
admitted

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Architects at Work . . . Young Architects Exhibit . . .



P.C. Golf Tournament

1st Place

PATRICK COMMERFORD, JOSEPH O'HARA, ROCK RICKETT (above)

2nd Place

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Above: Morphosis

Architects' prizewinning scheme for a Gatehouse for the Cranbrook Community.

The Nativity Catholic Church, Rancho Santa Fe, California, designed by *Moore Ruble Yudell* of Santa Monica, is one of eight national projects that received 1993 AIA Interior Architecture Awards of Excellence.

Los Angeles architect, **Thom Mayne** AIA, of *Morphosis Architects* has been awarded co-winner of the Pilkington Planar Prize for creative use of the Planar system glass, for his design of a Gatehouse for the Cranbrook Community, Cranbrook, Michigan. Co-winner was **Stanley Saitowitz** of the **Stanley Saitowitz Office** in San Francisco for his Holocaust Memorial in Boston.

An innovative plan for a downtown Los Angeles housing complex by two USC architecture students has won first prize in the 1993 Otis Elevator International Student Design Competition. Third year students John Hreno and Ryan Smith's design was selected out of 990 entries submitted by architecture students at 75 colleges and universities in North America.

Completed

Los Angeles-based *Chaix & Johnson* has completed design of Mexico's newest Liverpool Department Store. The store will be located in Mexico City's \$5 billion Santa Fe development project. The \$52 million Liverpool-Santa Fe store is scheduled to open in early November. In addition, the office has also recently developed a new prototype for Windsor Fashions' 20 Southern California women's apparel stores.

The Los Angeles office of *RTKL Associates, Inc.* has completed design work for the renovation of the historic 485,000 square foot Grace Bros. Department Store located in Sydney, Australia. Work on the project encompasses the facades of the existing buildings, all public areas, a new central atrium and the design of a new 400 room, five-star suite hotel to be located atop the department store. Construction on the project is scheduled to begin in early 1994.

Commissioned

The design office of *Franklin Israel & Associates* has reorganized as *Israel Callas Chu*. **Barbara Callas** and **Annie Chu** are the new principals.

The firm recently won a major commission to build the UC Riverside Fine Arts Building, to be designed in association with *Boor/A Architects* of Portland, Ore.

Albert Group Architects are design-

ing a 60 million dollar structure to house the World Apparel Center, located in the Fashion City section of Hawthorne. The 700,000 sq. ft. building will contain seven stories of showrooms as well as temporary exhibit halls, theater and interactive television merchandising centers. The project is scheduled to begin construction in early 1994 and be completed by 1996.

Johnson Fain and Pereira Associates has been retained to provide architectural and interior design services for the new corporate headquarters of Sun America at 1999 Avenue of the Stars Century City, California. In addition, the new headquarters for the Los Angeles Area Chamber of Commerce designed by *Johnson Fain and Pereira* has broken ground. The 64,000sq. facility is the first new building in the Central City West Specific Plan in downtown Los Angeles. Currently, *Johnson Fain and Pereira* is working on the renovation and restoration of Union Bank Square and 1800 Century Park East.

Gruen Associates/Zimmer Gunsul Frasca Partnership has been named by the General Services Administration as architect for the Ronald Reagan Federal Building and Courthouse, Santa Ana. The \$145 million project, directed by **Jay B. Boothe** AIA, Partner, Gruen Associates, will be located on a 3.9 acre site southeast of the Santa Ana Civic Center. The first phase of the 534,000 square-foot project will contain 14 courtrooms including six bankruptcy courtrooms, four district courtrooms, three magistrate courtrooms, one ceremonial courtroom and auxiliary office space. Above and below-grade parking will be provided. Groundbreaking is planned for 1994 and the project is scheduled for completion in 1997.

Expansion

Bobrow/Thomas & Associates (BTA) has opened BTA Asia Company, Ltd., in Hong Kong to serve its growing Pacific Rim business. **Frank Yu**, a native of Hong Kong, has been named managing director and design principal for BTA Asia. He has relocated to Hong Kong along with **K.C. Huang**, regional manager, **Greg Doench**, director of design, and **Leslie Thomas**, designer.

Holmes & Narver, Inc., has formed an Infrastructure Business Unit designed to capitalize on the evol-

ing marketplace of rebuilding the nation's infrastructure.

Committees

Professional Practice Committee

Tour of Barton Myers Associates Offices
For the August AIA/LA Professional Practice Meeting, Barton Myers, AIA, invites AIA members and their guests to visit the architectural office of Barton Myers Associates, the competition winning architect for the U.S. Pavilion, 1992 Expo, Barcelona, Spain, and the Cerritos Center for the Performing Arts, Cerritos, California. Other past and current projects will be featured.

Thursday, August 26, 5:45-7:00pm, at: Barton Myers Associates, 6834 Hollywood Blvd., 2nd Floor, Hollywood, CA 90028.

Public parking lots are available in the area (\$5.00 max.)

No charge for AIA members, \$5.00 donation to AIA/LA for non-members.

Please RSVP to Chad Dasnanjali, Gruen Associates, at 213/937-9300 x270 - voice mail..

Help The City Environmentally

The Mayor of Los Angeles is looking for ideas that will promote and improve business conditions in the City as well as reduce bureaucracy. The Environmental Resources Committee of the L.A. AIA. welcomes suggestions from chapter members that can be passed on to the new City Administration.

Suggestions dealing with environmental matters, recycling or codes for new products will be of particular interest. Please contact Richard Schoen FAIA at (818) 702 9654.

As part of our continuing commitment to sustainable design in Los Angeles, the Environmental Resources Committee is trying to put together a Case Study Tour of built projects for the 1994 AIA National Convention next year. Please submit your ideas for particular projects to Dennis Bottum, Fax or call: (818) 766-7315.

Historic Resources Committee

The Historic Resources Committee, past committee chair Timothy Brandt and vice chair Brian Bartholomew were awarded Preservation Advocacy Certificates of Commendation for their dedicated efforts to preserve Glendale's Public service Building by The Glendale Historical Society.

The first edition of the Historic Preservation Resources Manual produced by the committee is almost sold out. The second edition may not be printed until mid-1994 and will be sold at a cost increase. So order today and save at least \$7.00 off the 1994 edition.

A 1992 Damage Assessment Survey of Impacted Structures prepared as a result of last year's civil unrest received a 1993 Governor's Historic Preservation Award.

Survey participants included students from the USC Chapter of the National Organization of Minority Architects (NOMA), UCLA Urban Planning students, members of the Design Coalition, AIA Los Angeles Historic Resources Committee members, Los Angeles Conservancy volunteers, as well as other historic preservation professionals and community members.

Chapter members are invited to attend the September meeting of the Historic Resources Committee which will include a tour of restoration and seismic rehabilitation work-in-progress at the Powell Library at UCLA. For further information contact the Chapter or committee chair Gordon Olschlager. Join the Historic Resources Committee on a day excursion to the Mission Inn and surrounding environs in Riverside, Saturday October 23rd. Contact the Chapter Office for further information.

Young Architects Exhibit

12: A Presentation of Ideas and Architecture

Twelve young architecture firms are showing work which attempts to reconcile today's artistic, social, and economic circumstances. Traditional models no longer apply and young architects must find more creative means for both obtaining work and maintaining their practices.

Jonathan Black, Davids Killory, Peter De Maria, Ed Gentalen, Coleman Griffiths, Kimm/Friedman, Joe Osae-Addo, Harry Otto, Praxis Architecture, Rob Rothblatt, John Sparano and David Thurman will participate.

For more information contact Monique at (310) 550-1210.

GALERIE GALERIE

8182 Sunset Blvd., Studio 205, Hollywood

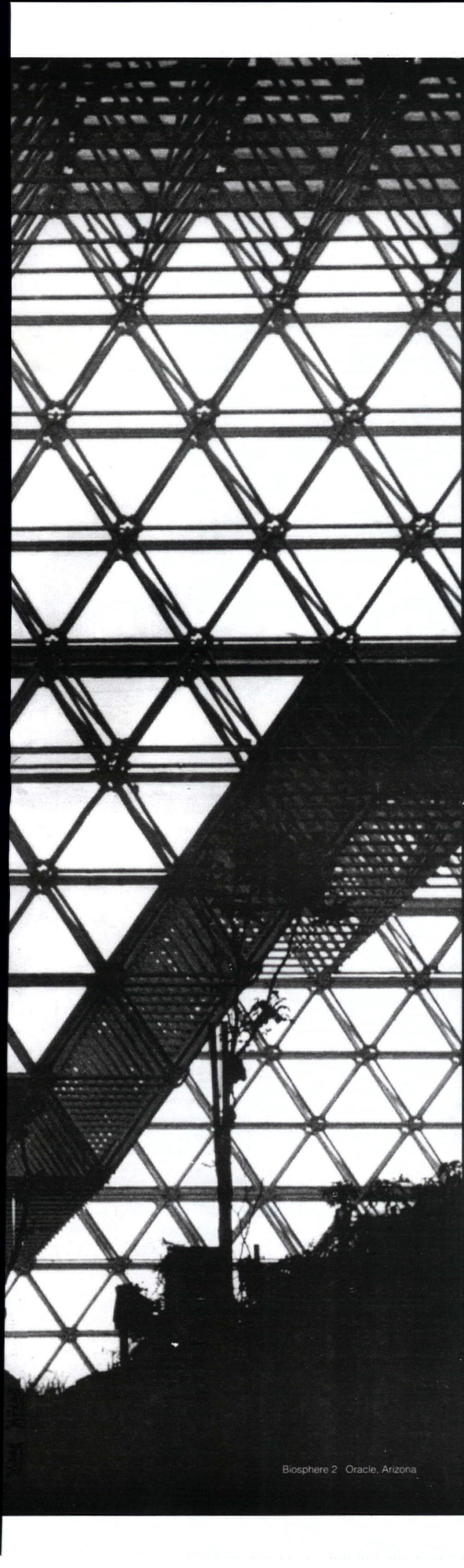
From Thursday, September 2 for one week, then on to another location (TBA).

DON'T MISS THIS ONE!
PLAN TO ATTEND NOW
THE LOS ANGELES AIA
1994 HOLLYWOOD NIGHTS PARTY
ON THE BACK LOT AT PARAMOUNT PICTURES!

Come to the largest social event of the 1994 AIA National Convention! A studio extravaganza set among the fantasy street scenes of Paramount Pictures' back lot! A once-in-a-lifetime evening of gourmet regional dining, street vendors, appearances, entertainers and live music - your chance to go behind the scenes and experience the magic of Hollywood!

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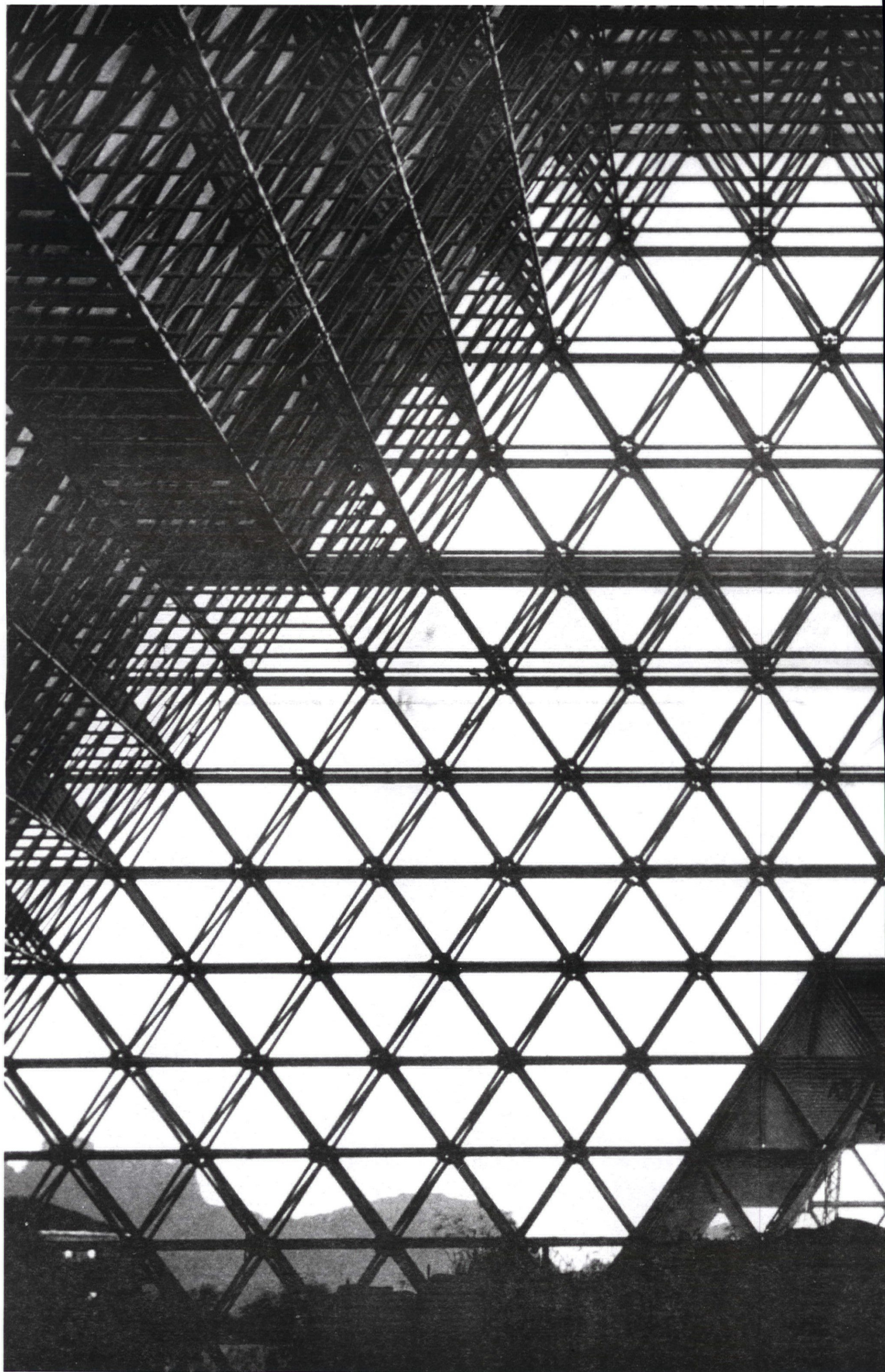
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AIA/LA



Kaliski in transition . . . Big events at AIA/LA

west side and will feature the work of architects Cigole and Coleman, Ron Goldman, AIA, Koning Eizenberg, Ray Kappe, FAIA, Eric Owen Moss, AIA, Mark Mack, Aviva Carmy, Assoc. AIA.

The Second tour, on Sunday October 10, is The Malibu tour and features the work of David Lawrence Gray, FAIA, Edward R. Niles, FAIA, Kanner Architects, Lomax-Rock Architects and Doug Rucker.

The third and final tour, on Sunday November 18, will show the work of J. Frank Fitzgibbons, AIA, of Franklin D. Israel, Assoc. AIA and R. M. Schindler in the Silverlake/Los Feliz area. Tickets are \$30.00 each per tour or \$75.00 for all three tours. Tickets are limited and will not be sold at the door. Order tickets by mail and include a self addressed stamped envelope:

AIA Los Angeles, 3780 Wilshire Blvd., Suite 900, Los Angeles, CA 90010; Attn.: House Tours
Tickets may be purchased at the AIA/LA offices Monday-Friday 8:30am to 5pm. Contact: Nicci Solomons at (213) 380-4595

AIA/LA Design Awards

AIA/LA will hold its annual Awards Program on Saturday, October 23, 1993.

An afternoon symposium at UCLA's Perloff Hall will be followed by the evening event, at Pacific Design Center, opening with a cocktail reception, at 6:00 pm, followed by the awards presentation, in Center Green Theater from 7-9pm. A champagne celebration will conclude the event.

The 1993 Awards jury will be composed of John Casbarian,

FAIA, Taft Architects; Bruce Graham, FAIA, Skidmore Owings & Merrill; Jorge Silveti, Machado & Silveti Associates; Laurinda Spear, FAIA, Arquitectonica; Billie Tsien, Todd Williams & Billie Tsien.

An exhibition of all award entries will be on view at Pacific Design Center in the Center Blue Rotunda, from October 4 to December 3, 1993, 9:00am-5:00pm, Monday to Friday. For entry details, call (213) 380-4595.

AIA Convention 94: -10 and Counting

A Hollywood bash in the backlot at Paramount Pictures is one of many attractions appearing on the wall charts in the war room of the AIA office at 3780 Wilshire. Representatives from the planning

committees meet there every Friday morning at 8:00 to plot a blockbuster convention for the nation's architects in Los Angeles, May 13-16, 1994.

With a printing deadline of September 1 and the event itself only 10 months away, planners and committee chairs need volunteer assistance. There's a committee for everybody: VIP Party/Welcoming, "Hollywood Nights" Party at Paramount, Professional Tours, Walking Tours, Host Lounge, Host Store, Local Exhibits, VIP transport, 5K Fun Run, Public Relations, and Finance. Anyone who'd like to take part in these opportunities should call President Kate Diamond, AIA 310/474-3244; Vice-President Virginia Tanzmann, FAIA, 213/625-1734; or Local Convention Chair Ki Suh Park, FAIA, 213/937-4270.

Convention registration will be free for all members of AIA/LA, so mark your calendar now. And watch this space for regular updates.

People And Projects

Norfolk Resigns

Richard T. Norfolk has resigned as president of the Pacific Design Center. He joined the West Hollywood mart as executive vice president in 1987 and became president later the same year. Norfolk is leaving to become a partner and senior vice president of Mart Management International Inc., a Los Angeles-based firm which specializes in marketing, management and strategic planning for design centers and trade shows. The resignation was effective in August. A replacement has not been named.

Awards and Prizes

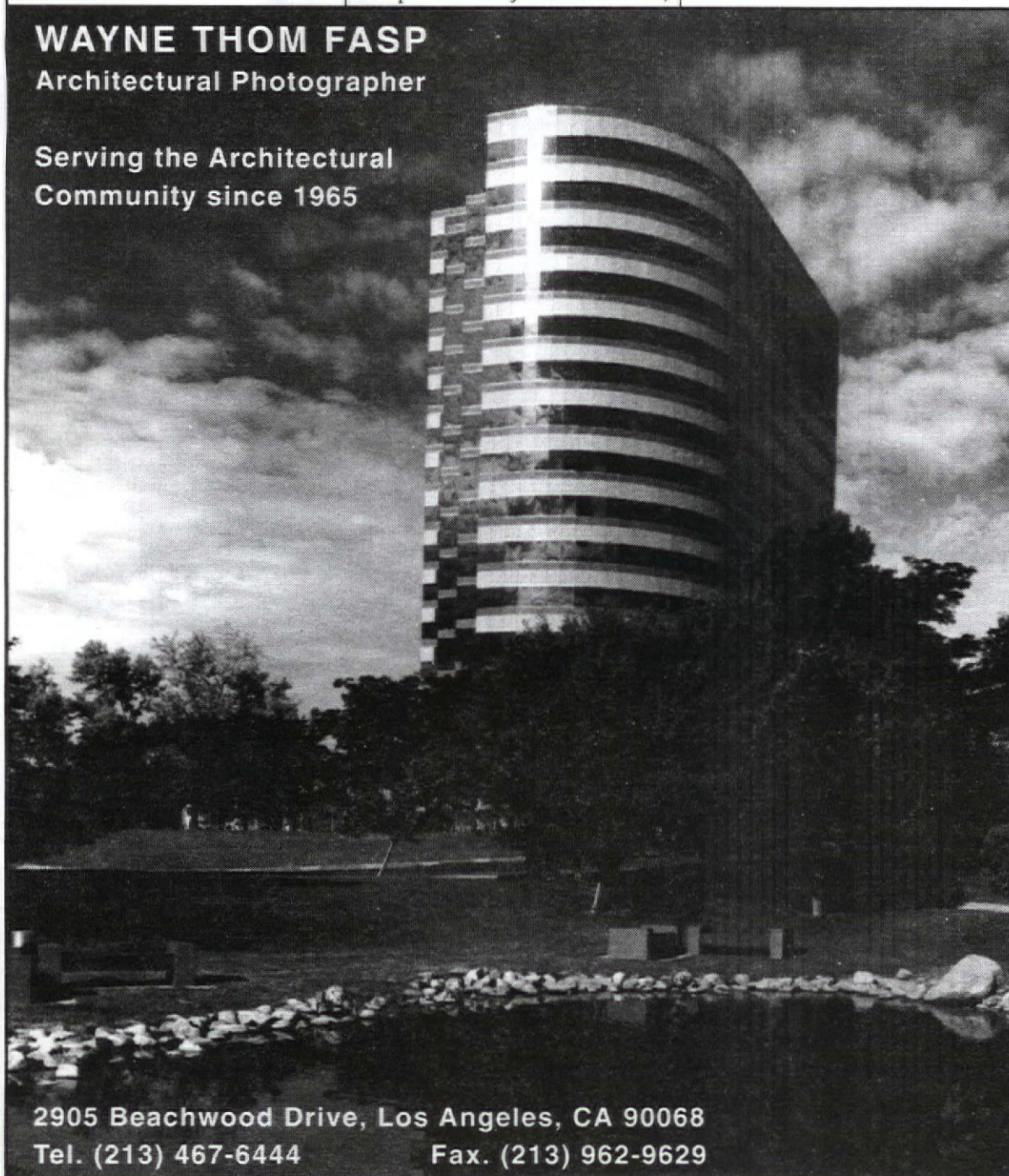
F. Michael Wester AIA, principal of Wester Associates of Los Angeles, has received a 1993 American Planning Association Award for his role in the preparation of the Conceptual Master Plan for the Westlake/MacArthur Park Red Line Station Area in Los Angeles. Wester headed the planning and design-consultant team which produced the plan for the MTA while he was associated with Kaplan McLaughlin Diaz. Barrio Planners of Los Angeles was also part of the consultant team, while Robin Blair and Karen Heit were the project planners on the MTA staff.

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Transit matters . . .

News continued

Housing at Rail Stations

Plans to develop housing, retail and office space in the areas immediately surrounding Metro Rail and light-rail stations moved forward decisively in July, when the Los Angeles Planning Commission approved the concept of rezoning the areas around 52 future rail stations.

During the same month, the Los Angeles County Metropolitan Transportation Authority (MTA) entered into its first "joint development agreement" with a private developer to build housing within convenient walking distance of a subway station.

The urban-design policy has been promoted by the MTA. Studies in other cities indicate a high level of transit ridership among people who live within a half mile of bus, subway and light-rail stations.

Almost coincidental with the policy decision endorsing the "transportation-oriented developments," the Los Angeles City Council approved in July a \$42.2 million loan from the CRA to the Grand Central Square project, which is to be underwritten by (the sale of) certificate of participation bonds. Developer Ira Yellin, who owns the Million Dollar Theater and several surrounding properties, plans to rehab upper stories of the historic theater and the neighboring Homer Laughlin building into 121 units of affordable housing. The transit authority has agreed to service 70 percent of the debt on the CRA bonds.

Grand Central Square is located a block north of the Metro Rail's Pershing Square station, at Fourth and Olive.

LA Designers Shine in E.V. Comp

Teams from Pasadena and Los Angeles were recognized in a recent national planning and design competition.

"The Electric Vehicle and the American Community", sponsored by the Edison Electric Institute, General Motors and the U.S. Department of Energy, invited entrants to grapple with the concept of the mass introduction of electric vehicles into gasoline-minded American communities by envisioning a new infrastructure that would serve to improve the quality of life.

The City of Pasadena Water and Power Department; Miralles Associates, Inc. of Altadena, an architectural and planning firm; and CH2M HILL, a nationwide environmental engineering firm, received a first place award in the intermediate sized community category for its entry "Electric Ways of Pasadena." A team of students, planners, architects, engineers and designers sponsored by UCLA's Lewis Center for regional Policies tied for second place in the small community category.

The Pasadena plan (see p.20) focused on how to introduce an electric vehicle infrastructure to the city, encouraging the use not only of high occupancy buses but also shuttles, taxis and much smaller—two or three person—rental electric cars.

The UCLA entry (see above) integrated the use of electric vehicles into a plan to help revitalize the Crenshaw district of Los Angeles. The group suggested that rather than replace internal combustion engine vehicles, electric vehicles may fill a neglected niche in the urban ecology - the short trip.

Kaliski Quits CRA

John Kaliski AIA has resigned as chief architect of the Los Angeles Community Redevelopment Agency (CRA) and plans to open a design practice in Santa Monica.

Kaliski joined the CRA in February 1988. In his resignation letter, Kaliski cited three projects in which he took particular pride: the Hollywood Boulevard District Urban Design Plan; the CRA's Neighborhood Conservation, Preservation and Improvement Strategy; and the start of construction of the Franklin-La Brea housing project, which was designed by Adele Naude Santos AIA in association with Carde Ten Associates of Santa Monica.

Kaliski plans to form a new firm with architect Aleks Istanbulu, named Aleks Istanbulu and John Kaliski Architecture and City Design. The firm opens on August 26.

No AIA's on Planning Commission

Mayor Richard Riordan has appointed five people to fill the seats of the city's planning commission. In contrast to previous years, no architects have been selected.

Les Hamasaki is the president of a solar energy company, SUN Utility Network Inc. He is also a former member of the Los Angeles Airport Commission and vice president of the Japanese American Cultural and Community Center.

Marna Del Mar Schnabel is an architectural designer and executive vice president of Del Mar Avionics.

Robert L. Scott is a lawyer who is also president of the United Chambers of Commerce of the San

Fernando Valley.

Shelley S. Suzuki is executive treasurer of an export company, Suzuki Enterprises Inc., and a former member of the Los Angeles Parks and Recreation Commission.

Anthony Zamora is a partner in the law firm of Alvarado, Smith, Zamora & Wolff, and a former vice president of the Los Angeles Affordable Housing Commission.

Widom To Be AIA President

The AIA has elected Chester A. "Chet" Widom, FAIA, Santa Monica, as its 1994 first vice president/president elect.

Widom is a founding partner of the 40-person Santa Monica firm Widom Wein Cohen, which designs health-care, commercial, institutional, and interiors projects. He also is a founder and past president of Alternative Living for Aging, past president of the Los Angeles Headquarters City Association, and a member of the L.A. Planning Commission task force on design review boards.

Widom, an active member of the AIA, has served as regional director for California on the AIA Board of Directors and as president and vice president/government affairs of the AIA California Council.

House Tours

Don't miss the chance to see inside some of the most exotic residential buildings in Los Angeles. AIA/LA is sponsoring three separate Sunday tours to see the work of such architects as Eric Owen Moss, AIA, J. Frank Fitzgibbons, John Lautner, AIA, Franklin D. Israel, Assoc. AIA, Ray Kappe, FAIA and Ed Niles, FAIA.

The first tour of the series, Sunday, September 12, is on the

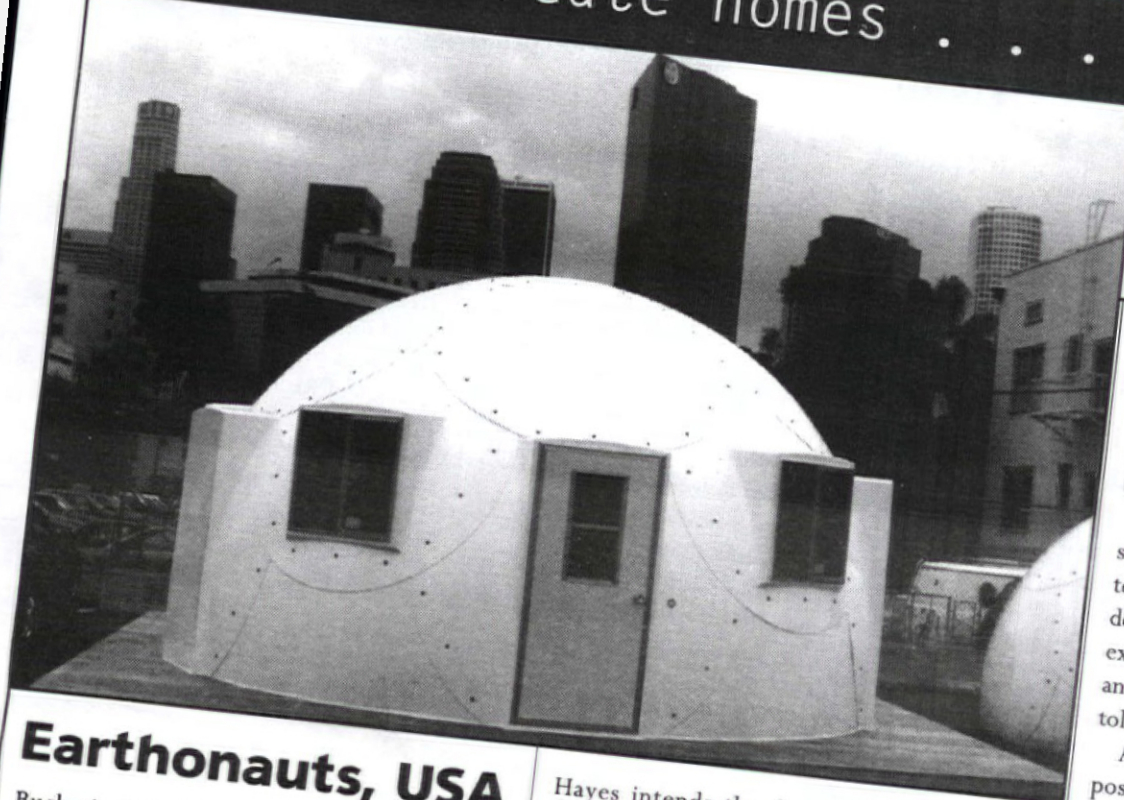
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L.A. Architect

1 L.A. Architect September 1993

Homeless create homes . . . Campuses lose schools



Earthonauts, USA

Buckminster Fuller's lightweight domes are the inspiration for a pilot transitional housing project that is about to be tested in downtown Los Angeles.

Justiceville/Homeless USA, a non-profit charity led by founder and president Ted Hayes, is creating 20 semi-domed structures on a site in downtown (at 9th and Golden), which will serve as a communal, transitional residence for homeless people. The pilot structures are intended to employ high technology, conserve resources, and provide shelter, community and eventual self-empowerment and employment for homeless people.

The semi-domes, named *Omnispheres*, were designed by engineer Craig Chamberlain, and are based on prototypical structures by Buckminster Fuller. Advisors in the conceptual process included designer Nick Edwards, architect Nader Khalili AIA, and Jamie Schneider, grandson of Buckminster Fuller and present board-member of Justiceville/Homeless USA. Constructed from bolted concave panels of non-toxic polyester fibre-glass, the shells sit on concrete footings and presently span 20 feet in diameter and are 12 feet high. They can be constructed by two people in two hours. Lighting is powered by solar panels, which are intended to eventually generate enough energy for all the utilities. The semi-domes can be partitioned internally, and are equipped with facilities for the disabled. The multi-purpose shells will be separately fitted out as, respectively, bedrooms for 1-2 persons, communal kitchen, bathing and working facilities. Occupants will share daily chores and learn work-skills, through which, it is hoped, they will achieve self-sufficiency.

The domes, which have passed all structural tests and codes, are being manufactured in Victorville and cost at present \$6500 each. Financing was provided by a private donor. Hayes, who is working in partnership with David Adams of Morgan/Adams, Inc., anticipates moving onto cheaper mass-production in thermo-vacuum formed Lexan Plastic, for national and then worldwide distribution.

Hayes intends the domes, whose occupants he describes as 'Earthonauts'—inhabiting Space-Age Technology, on Earth—to provide Justiceville/Homeless USA not only with shelter, but also the opportunity to eventually own, manufacture and market the *Omnispheres* worldwide; the aim is to contribute to the alleviation of homelessness and of habitation. Perhaps Buckminster Fuller's dream for mass housing in lightweight domes is finally to be realized by the very people for whom his ideas were intended.

—F.J.A.

For further information, contact Ted Hayes at 1316 Wilshire Blvd., LA 90017. Tel. (213) 353 1400.

UC Campuses Lose Schools

Architectural education has suffered severe blows in recent months at two University of California campuses.

At UC San Diego, university officials have all but shut down the newly opened School of Architecture. At UCLA, the Graduate School of Architecture and Urban Planning is threatened to be cut in half. The architecture program is to be wrapped into the School of Fine Arts, while the school of planning is to be part of a larger school of public policy. Budget problems in the deficit-plagued UC system, which is expected to lose \$200 million this year, is the official reason for the demise of both schools, although observers say that university politics played a role, as well, since both the UC San Diego program and the UCLA school were comparative newcomers to their respective campuses.

The closing of the UC San Diego is particularly painful for faculty, since the school had scarcely finished its first academic year. While UCSD officials have not officially announced the death of the school of architecture, the professional program has been scuttled, and about two dozen students have been transferred to corresponding programs in UCLA

and UC Berkeley. A small number of students in the M. Arch. II post-graduate programs may remain on campus, however.

The elimination of the UCSD architecture program is expected to save \$1 million from the UCSD budget, which needs to slash \$13 million.

Adele Naude Santos, dean of the defunct school, said there will never be another architecture school at UCSD. "Too much bad precedent has been set. After 10 years of planning and excitement for this great dream, in the midst of an economic crisis, we were snuffed out," she told the San Diego Business Journal.

At UCLA, Chancellor Charles Young's proposal to divide the architecture and planning programs was also taken as a cost-savings measure, although the university had already threatened to break apart GSAUP. Two years ago, an academic review of the school concluded that the planning and architecture faculty were at loggerheads with one another, and had little reason to co-exist.

The division of the planning and design programs is particularly bitter at UCLA, since the late Harvey Perloff, an urban planner who created the school in the 1968, had conceived GSAUP as a place where the two disciplines could cross-pollinate.

More recently, Dean Richard Weinstein and some faculty sought to further the marriage of architecture and planning by holding studios that involved students of both programs, as well as launching a post-graduate certificate program in urban design. The faculty is also considering the creation of a joint-degree program between the architecture and urban planning programs.

"Los Angeles will feel the loss (of the school) deeply," wrote William Fulton, an independent planning journalist and a school alumnus, in the Los Angeles Times on June 20. "Still wounded by last year's riots and staggering from a persistent recession, the city is desperate for precisely the kind of integrated vision that Perloff promoted. Lamentably, UCLA's plans for the school seem an apt metaphor for a city unable to coalesce around positive ideas."

Dean Weinstein said the proposed division of architecture and planning was not final, and that both faculty and alumni were co-ordinating efforts to convince UCLA's Academic Senate to reject the proposal.

Inside

AIA/LA

3

AIA Pasadena & Foothill

7

Forum

8

Pasadena Special

11

Reviews

21

Books

22

Calendar

23

News continues over



Above left: One of Justiceville/Homeless USA's semi-domes, soon to be located in a pilot community in downtown. Left: AIA/LA's eye-catching stand at the Chicago Convention, designed by Mike Kreski of Gensler & Associates. See page 3 for more about the 1994 Los Angeles Convention.